

July/August 2014
Volume 40, Number 1



A Publication of
National
Stereoscopic
Association, Inc.

3-D Imaging Past & Present

STEREO WORLD

A close-up photograph of a yellowish-brown praying mantis perched on a clear glass test tube. The mantis's head is turned towards the left, showing its large, transparent eyes and antennae. Its raptorial front legs are visible, with sharp spines on the inner surface. The background is dark, making the mantis and the test tube stand out.

**Mantis
Vision**

WW1 + 100

Undressed Biddy

'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Peter Randlov of Denmark provided these very colorful and interesting views. They are part of an accumulation of stereo slides that he acquired some years ago. He was able to research the origin of the slides using notes on a few of the slides and the slide boxes, plus the internet, and he has uncovered some interesting information about the accumulation.

He reports: "The slides are from 1955-56, and they were mailed through the American embassy to the Kodak Processing Laboratory, Fair Lawn, New Jersey for processing. They were taken by a Dane, Lauritz Jessen, probably an engineer involved in the construction of the PFN, Perusahaan Film Nasional Laboratory in Jakarta."

Please see the 50s Flavored Finds column in SW Vol. 39 #5, where

(Continued on page 27)



This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.

STEREO WORLD

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Front Cover:

A praying mantis wearing tiny polarized glasses is ready to watch tempting targets on a 3-D video screen in a Newcastle University lab. More about research into mantis stereo vision appears in "Man, Mantis and Machine: the Computation of 3-D Vision" by Dr Jenny Read.

Back Cover:

H. D. Girdwood No. 1b, "T. I. M. King George V and Queen Mary (by royal command), Govt. House, Cal." The "Cal." in this case is not California but Calcutta, where as Emperor of India besides King of England, George was attending to the business of empire. "T. I. M." probably stands for "Their Imperial Majesties." See Richard C. Ryder's feature "The King, the Kaiser and the Tsar: Royal Families, 'Relativity' and the Coming of World War 1."



The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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100 Years Ago a War Broke Out...

Unlike our previous WW1 articles of recent years, this one observing the actual anniversary of the start of that war in August of 1914 doesn't deal with its tanks, planes or trenches, but with the three related royal families directly involved. (Among the many consequences of the war would be the western creation of the artificial, oil-rich state of Iraq, again dominating the news. See www.smithsonianmag.com/history/disintegration-iraqi-state-has-its-roots-world-war-i-180951793/.)

If any three people had the power, the king of England, the Kaiser of Germany and the Tsar of Russia might have been able to derail the slide into the "Great War."

Richard C. Ryder's feature "The King, the Kaiser and the Tsar" explores why that didn't

happen and includes stereoviews of some key personalities and places.

One of those views by Underwood & Underwood shows Tsar Nicholas and French President Faure at a ceremony laying the cornerstone of a bridge in St. Petersburg in 1897. Surrounding them is a packed crowd of dignitaries from the two countries. Some are craning their necks to get a better look at the two heads of state while others whisper never to be known rumors, secrets or lunch arrangements to each other. The enlargements here reveal a few of the more interesting "faces in a crowd" found in the view. One can only wonder what parts these people

.....
Surrounded by bearded military, President Faure and Tsar Nicholas stand before an official of the Russian Orthodox Church.



Faces in the crowd.

were to play, for better, worse or nothing, when their world fell apart 17 years later.

Very Small 3-D Research

Our article "Man, Mantis and Machine" reveals the other end of current scientific interest in stereo—the tiny separation and visual system of a

Mantis vs. the 300 million km separation used by the Gaia spacecraft to



Whispers.

.....
measure the precise distances of stars in our galaxy (SW Vol. 39 No. 4, page 30). Learning more about the possibly simpler stereo vision anatomy of the mantis could allow better design of visual guidance systems for things like nano scale drones. Scary stuff to contemplate, but since they're sure to happen anyway, it's probably better they have good stereo vision to avoid hitting us by accident. The same thought applies to sensor systems for self-driving cars! 🚗

Editor's View

Comments and Observations

by John Dennis

Explore the World of Stereo Images

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Popix3D App

NSA member Steve Hines has developed various 3-D display systems for the commercial use of stereoscopic technology at his HinesLab firm in Glendale, CA. His latest is Popix3D, a 3-D social networking iPhone app that employs the phone's video capability to take and display headshots that can be shared using Facebook, Twitter or email.

While the on-screen images aren't themselves stereoscopic, any number of stereo pairs can be extracted from frames that make up the short videos of a subject turning their head from side to side or of a product placed on a turntable or animated to present images from multiple angles. While most users won't go to that length, the app will enable ordering of lenticular 3-D prints made from the short videos.

NewViews

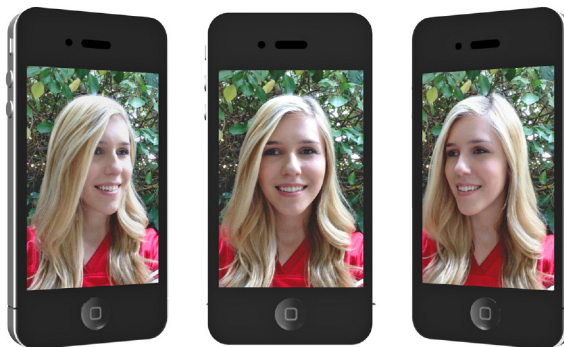
Current Information on Stereo Today
by David Starkman & John Dennis

The 12.5-MB Popix3D app is optimized for the iPhone 5 and iOS 6, and can be used with the iPhone 4 and iPad. Full ordering information and samples are available at www.Popix3D.com. To take this beyond just another picture or video sharing app, version 2.3 lets advertisers create 3-D ads of products and wearable merchandise (jewelry,

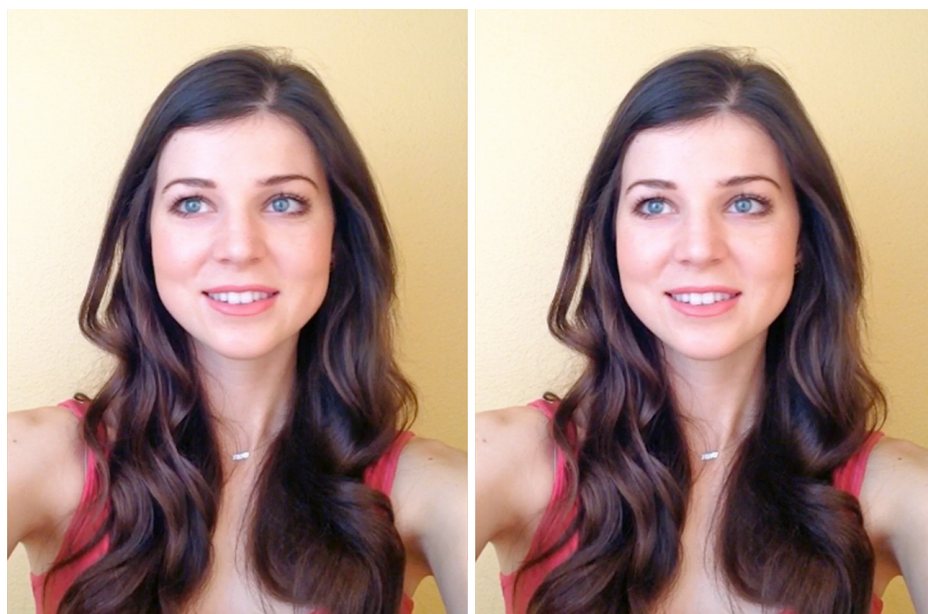
Holding an iPhone (or as here an iPad) against a window keeps the camera stable and allows good lighting while you turn your head from side to side to shoot a Popix3D video.
(All images from HinesLab Inc.)



Popix3D model Ashley on iPhone screens showing frames looking left, forward, and right to illustrate the full motion range of the videos. When frames are selected for a stereo pair or a lenticular print, a detailed background like this can make the subject look embedded in it.



Popix3D model Brooke in a stereo pair from nearly adjacent frames. Posing against a featureless background lets the subject float freely in 3-D. For head shots to be used in any 3-D format, subjects must try "freezing" their eyes (as well as facial muscles) to avoid moving them as they turn their heads. Otherwise, their eyes will recede into (or bulge out from) their heads in the fused image. Note how smoothly her hair transcends from 2-D to 3-D between her stationary shoulders and her shifted neck and head.



GONE MADDD

by AARON WARNER
3-D by Charles Barnard



"WHO CARES ABOUT PLAYBOY?
I FOUND MY DAD'S 3-D COLLECTION!"



"WHO CARES ABOUT PLAYBOY?
I FOUND MY DAD'S 3-D COLLECTION!"

scarves, sunglasses, etc.) by shooting props on a green-screen mannequin. A link to the online ad lets Popix3D users download the ad to merge with their own headshot to “try on” wearable products and see them from front and side angles.

Version 2.1 is free and lets you view and share pictures with friends, and comes with two headshots and

several wearable samples to merge with the headshots. Version 2.2 lets you take your own headshot. As a school-photo format, students could instantly share pictures with friends and family while teachers and principals could keep Popix3D photos of the entire student body on their iPhones or computers. Or, imagine Popix3D police mug shots into

which could be added props like glasses, mustaches, sideburns, hats, hoods, etc. all to be seen from multiple angles. While Popix3D offers only indirect stereo images, they may be more accessible and genuine than any from Amazon’s expensive new “3-D” Fire Phone.

BRICK & MORTAR BOOKSELLERS

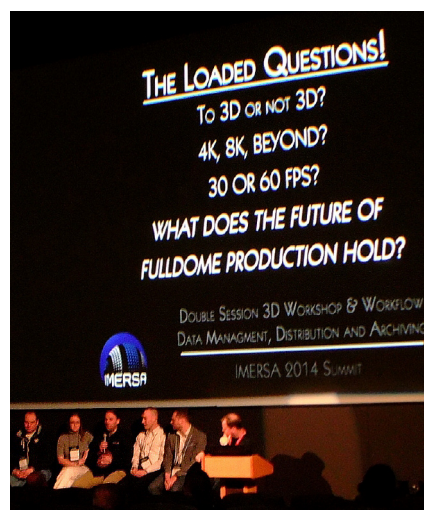


Advertising videos or animated art present no random facial movement problems for potential selection of stereoscopic images, which can incorporate logos, prices or headlines.

BRICK & MORTAR BOOKSELLERS



An illustration of the commercial function where manufacturers and stores can shoot merchandise (in this case clothing) for the app users to “try on” by merging the images with their own head shots from front and side angles.



Unfortunately the 8K Fiske Planetarium in Boulder and the dome at the Denver Museum of Nature and Science are not 3-D capable, but many of the presentations and panels at the SIE Film Center discussed making 3-D versions of current fulldome films.

(Photo by Lawrence Kaufman)

Depth and Domes

While much work is being done to include 3-D in programs for fulldome (planetarium style) theaters, there are only about eighteen 3-D capable such theaters, and most of those are in China. In the United States, you need to go to Hawaii to see 3-D in a fulldome theater (See SW Vol. 33 No. 5). Many people involved in fulldome and planetarium exhibition world feel that when you put 3-D glasses on, you are limiting the immersiveness of the full dome theater. The NSA and Stereo World were media partners for the 2014 Immersive Media Entertainment, Research, Science & Arts Summit in Denver where 3-D was on the agenda. Material here is condensed from a report by Judy Rubin of IMERSA.

The field of immersive, media-based experiences got a boost when IMERSA welcomed some 200 professionals to its annual Summit, March 6-9 in Denver, to share creative tools, information and business models for planetariums, science centers, and visitor attractions. IMERSA is a nonprofit founded in 2008 on a vision of the potential of digital dome video (“fulldome”) to drive the future of immersive media and digital cinema. The sectors of media production, computer graphics, giant

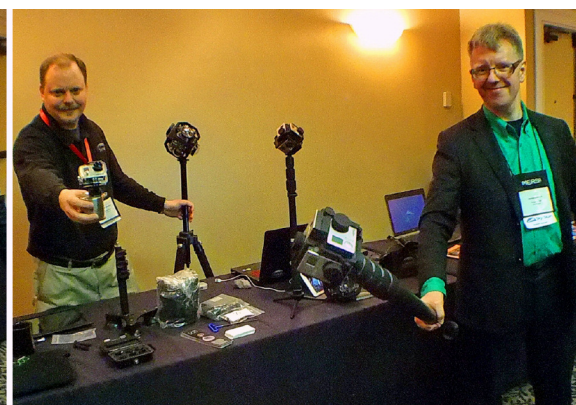
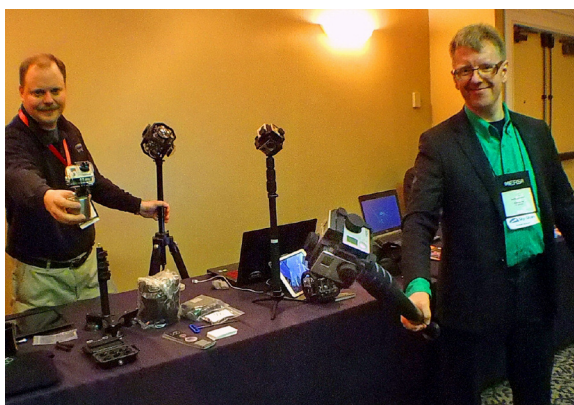
screen cinema, virtual reality, themed entertainment, science education and multimedia arts were all represented.

Over the past 15 years, hundreds of planetariums around the world have replaced or supplemented their opto-mechanical starball projectors with sophisticated multi-projector, 360 digital dome video (“fulldome”) systems—quietly growing an international network of high-end specialty theaters that keep pushing the technology envelope—some all the way

.....
 Professor Ben Shedd from Nanyang Technological University, School of Art, Design and Media, is a big fan of 3-D. He checked out many of the displays at the Sunday morning IMERSA Marketplace including one of several Oculus Rift headsets. Shedd has also written, produced and directed several movies, including the large-format *Tropical Rainforest* (1992.)
 (Stereo by Lawrence Kaufman)



.....
 Matt Mascheri is president of Dome3D, LLC, an award winning creative media and technology consulting company working with immersive theaters and related businesses. Matt has been involved in such fulldome products as *SpacePark360*. Joergen Geerds of Freedom360, the mount for GoPro cameras (right), assisted Matt during the IMERSA Marketplace presentations.
 (Stereo by Lawrence Kaufman)



.....
 Another delegate enjoys a fulldome presentation being shown through the Oculus Rift headset. Fulldome content creators have embraced the Oculus, since it solves the problem of needing a fulldome theater or Planetarium to view your content. While the resolution is not great in this first generation headset, it's much improved in the newer generation.
 (Stereo by Lawrence Kaufman)



to 8K stereoscopic 3-D at 60 frames per second.

With close to 200 delegates from the Americas, Europe and Asia, the 2014 IMERSA Summit was at capacity. About half of the people who gathered at sessions and screenings in the Summit's four venues (Denver Museum of Nature & Science, Sie Film Center, Holiday Inn Denver East Sta-

pleton, and Fiske Planetarium) represented exhibitors of one sort or another: planetariums, museums, science centers, educational institutions, and entertainment operators.

IMERSA drew on juried competitions at international festivals for its slate of best-of-the-best fulldome screenings: *Dream to Fly*, *MUSICA*, *To Space and Back*, *Supervolcanoes*,

Dinosaurs at Dusk, *The Life of Trees*, and *Flight of the Butterflies*.

Jeri Panek of Evans & Sutherland received IMERSA's lifetime achievement award, celebrated for her contributions as an industry evangelist who brought digital technology to the planetarium field, and created the basis of today's fulldome

(Continued on page 27)

Mona Lisa Another 3-D "First"?

by John Dennis

As if Leonardo da Vinci's "Mona Lisa" didn't get enough popular attention, a brief media flurry in early May of this year surrounded a claim by German researchers that the famous painting could in fact be "the world's first 3-D image." Experimental psychologists Claus-Christian

Carbon and Vera M. Hesslinger paired photos of the original from the Louvre with a less well known version held at the Prado in Madrid, finding evidence of a perspective shift between the two very similar images—enough to provide some stereoscopic effect.

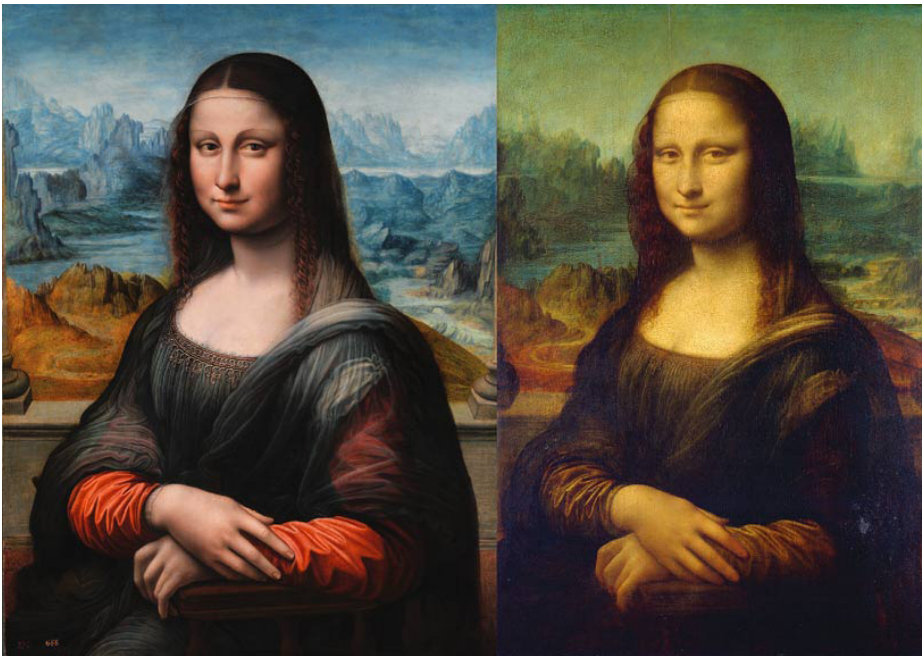
The hypothesis is that the Prado painting, rather than being another copy of Leonardo's famous portrait, was painted at the same time in the same studio by an unknown artist positioned just to the left of Leonardo and closer to the subject. See <http://news.artnet.com/in-brief/was-leonardo-da-vincis-emmona-lisaem-the-worlds-first-3d-image-13538>.

The story is of course all the more fascinating because of Leonardo's early study of binocular vision, but there has been no evidence that he attempted to imitate the effect in any paired images as Charles Wheatstone would do about 330 years later. If da Vinci had attempted any sort of paired images matching the angular difference between human eyes, one would assume his efforts would be much more effective than the crude and inconsistent results seen when the two paintings seen here are fused. Both his research and his art are simply more precise than the results provided by what is almost certainly an accidental pair of images.

That said, there are a few areas of effective 3-D here, mainly in the hands and over the subject's right shoulder. Even without trying, the two artists produced elements of a 3-D pair thanks to their points of view—something of an oil paint version of paired silent movie cameras (like Georges Melies used) resulting in unintentional (and unexploited) 3-D.

A few years after the Mona Lisa was painted, another Florentine painter, Jacopo Chimenti, produced two separate drawings which were later claimed to be the first "binocular drawings" as part of David Brewster's dispute with Wheatstone regarding the priority of Wheatstone's 3-D drawings and stereoscope. (See SW Vol. 15 No. 2, page 12.) If anything, the Chimenti drawings by a single artist are even less effective as a pair than the Mona Lisas produced by two different artists!

The Prado Mona Lisa is on the left. Leonardo's work at right suffers from a heavy coating of varnish which hides some detail and doesn't help any incidental stereo effect.



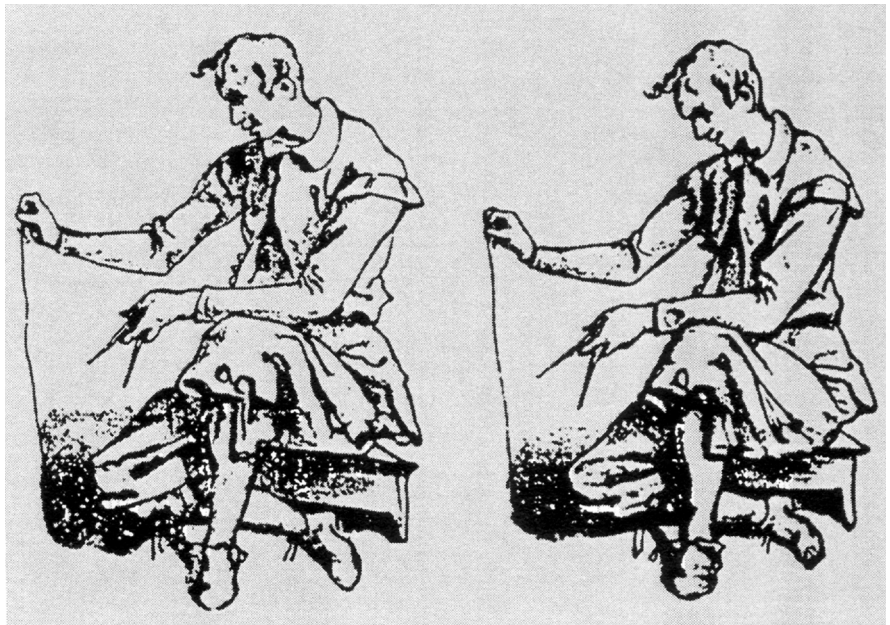
"The Cholmondeley Ladies" (artist unknown), c. 1600-1610 is of the British School, oil on wood, measuring 34 x 68 inches.



Appropriate 3-D can be seen only in a compass the figure is holding and in his right arm.

Independent of the Mona Lisa news, an antique dealer in New Hampshire noticed a slight 3-D effect in another painting a friend had posted on Facebook, and sent the image to *Stereo World*. Unlike the cases above, "The Cholmondeley Ladies" is a single painting but showing two very similar (perhaps sisters?) 17th century women holding infants in identical positions, posed on two sides of a bed in a way that at first glance suggests some stereo intent. Fusing the two women results in only tiny and crude elements of 3-D, with the most pronounced being in the hands when cross-viewed. Although the costumes are identical in form, the patterns on them are completely different, suggesting some other intent by the unknown artist.

Interestingly, the painting is part of the British Tate Museums collection, which also includes Rene Magritte's 1928 "Man with a newspa-



Aligned like a stereo pair, the drawings by Jacopo Chimenti (1554-1640), had, dare we say, a polarizing effect on opinion within the photographic community as to their possible stereoscopic priority over Wheatstone's work when published in *The Photographic Journal* in 1862. The original drawings are in the Palais des Beaux-Arts in Lille, France.

per," an example of a very likely intentional stereoscopic painting. (See SW Vol. 33 No. 1. Page 4.)

3D-Con 2015

41st NATIONAL STEREOSCOPIC ASSOCIATION CONVENTION

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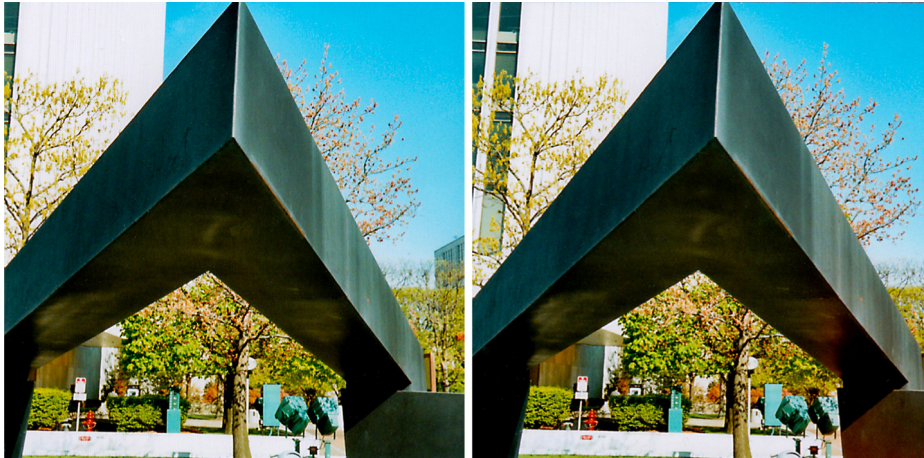
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Logo by Ron Labbe

A 3-D Guide to Big Public Art

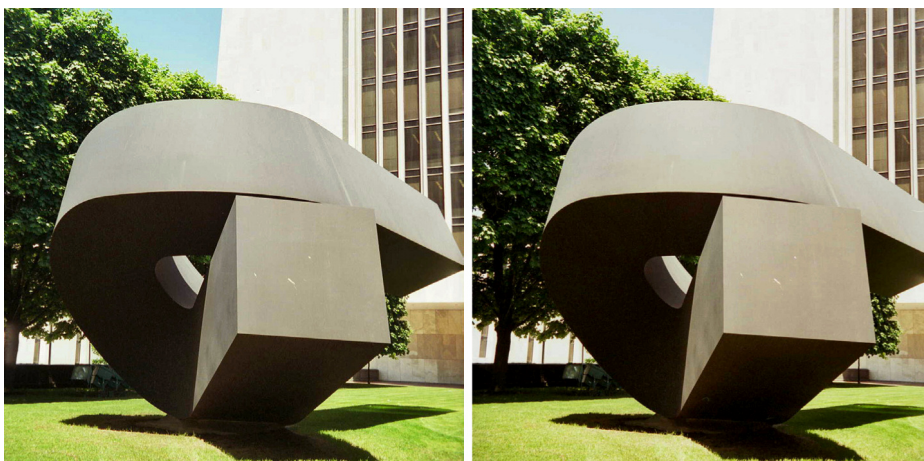
by Russell Dunn



"The Cathedral Evening" by Ronald Bladen.



"People II" by Mary Buckley Parriott.




"Verge" by Clement Meadmore.

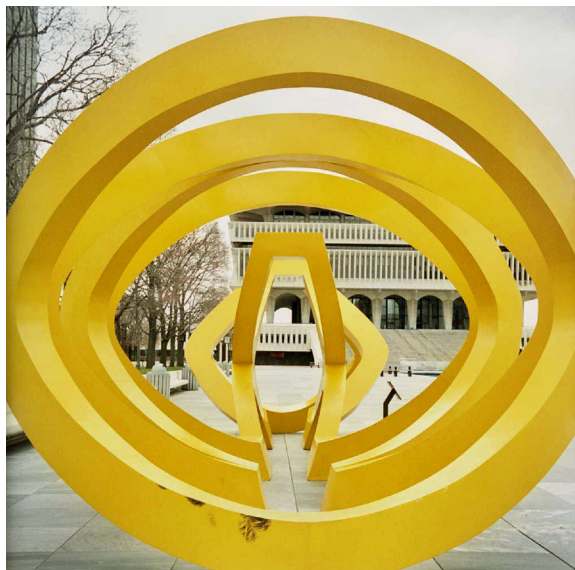
One of the most visually stunning skylines in the United States can be found in Albany, New York—the capital city of the Empire State. At its center is the Empire State Plaza, a marvel of engineering and visionary architecture that was built in the 1960s. The plaza contains an esplanade with fountains, towering, futuristic-looking buildings, and an oblate-spheroid-shaped Performing Arts Center called *The Egg*.

But its most unique feature is its monumental works of modern art that were acquired by Governor Nelson A. Rockefeller in the early 1970s. The pieces are displayed in an open air plaza—a living, outdoor museum for the public. It is said that the plaza contains the largest public, outdoor collection of modern art pieces in the United States.

It was inevitable that my wife and I would not only come to appreciate this amazing plaza for its artistic merits, but to bring it to life in book form through the eye-popping medium of stereography. The *3D Guide to the Empire State Plaza and its large works of art* by Russell Dunn & Barbara Delaney contains stereo pictures of the plaza taken over a four-year period. It also presents an overview of the science of stereography, the methodology of free-viewing, and the history of the Realist camera. Special care was taken to ensure that the pictures were done tastefully, making use of stereography to dignify the artists' work rather than turning them into cartoon caricatures.

We like to think that this may be the first book of stereography featuring large works of art in a capital city. [The 54 page, 6x9" spiral bound book includes a Loreo Lite viewer and is \$24.95 from bdelaney@nycap.rr.com. 

.....
*"Trio" by
 George Sugarman.*



.....
*"Lippincott I" by
 James Rosati.*



The King, the Kaiser and the Tsar (Continued from page 19)

corporal who had fought in the German Army in the late war. The experience only served to heighten both his bitterness and his political ambitions. His time—and Germany's—would come!

There were some among the Allies, of course, who saw the Versailles Treaty for exactly what it was. Among them was the former First Lord of the Admiralty, Winston Churchill, who memorably said that Versailles was not a peace at all, but only a twenty-year truce (although he may have been quoting a French general here). Nevertheless, as usual, he was right on the money, even as to the time frame.

In May of 1940, as Hitler's troops swept across the Low Countries on

their way to Paris (successfully this time), one who watched them pass was an elderly gentleman whom time had passed by. For years, he had largely remained at his spacious house at Doorn, puttering among his gardens, enjoying light fiction and mysteries, and delighting in the new sound motion pictures; he was particularly impressed by Anna Neagle's portrayal of the legendary English queen in *Victoria the Great*. But then, he was prejudiced. In January of 1939, when he turned eighty, he had been particularly delighted to receive a warm message of congratulations from England's new king, George VI.

This new war was not his war, although it was in a sense his legacy. He disapproved of much of the Nazi

program, including their blatant anti-Semitism. He did like some of the leaders, particularly Hermann Goering, who had visited him twice. The old man had not gone home to Germany, although now it seemed that Germany had come to him. The oldest and last surviving of the three royal cousins, the former Kaiser Wilhelm II would die in June of 1941, just weeks before Hitler unleashed his massive and ultimately suicidal attack upon the Soviet Union.

Attitudes toward the old Kaiser had much mellowed over the years, particularly in England, where his sons and grandchildren had long been welcomed, and Churchill's government had even offered the old

(Continued on page 30)

The King, the Kaiser and the Tsar:

Royal Families, “Relativity” and the Coming of World War 1

by Richard C. Ryder

London: August 4th, 1914. Inside the War Office, the members of Prime Minister Herbert Asquith's cabinet watch as the hands of the clock tick off the final minutes to 11 PM (midnight, German time). As the fatal moment approaches, the room falls silent. England's ultimatum to Germany over the latter's invasion of neutral Belgium has expired without reply and as a result England is now at war. What had begun five weeks earlier with a politically-motivated assassination in the

Balkans had mushroomed beyond anyone's imagining and now all of Europe was engulfed in what would soon become a long and bitter war. In response to the murder of Austrian Archduke Franz Ferdinand in Sarajevo on June 28th, the huge but antiquated empire of Austria-Hungary had declared war on tiny Serbia exactly one month later.

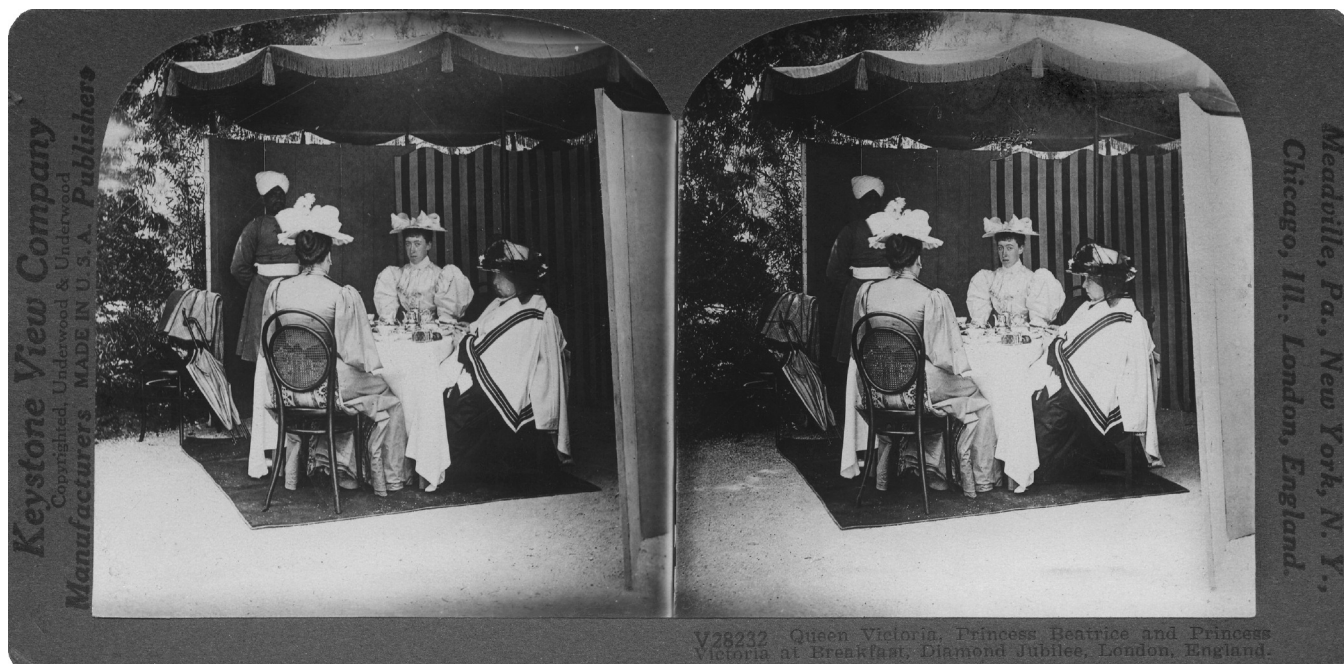
Thereupon all hell had broken loose. Russia, allied with Serbia, announced that it was mobilizing its forces, prompting Germany, Austria's

ally, to declare war on Russia on August 1st and on Russia's ally, France, two days later. The four largest powers on the continent were now at war.

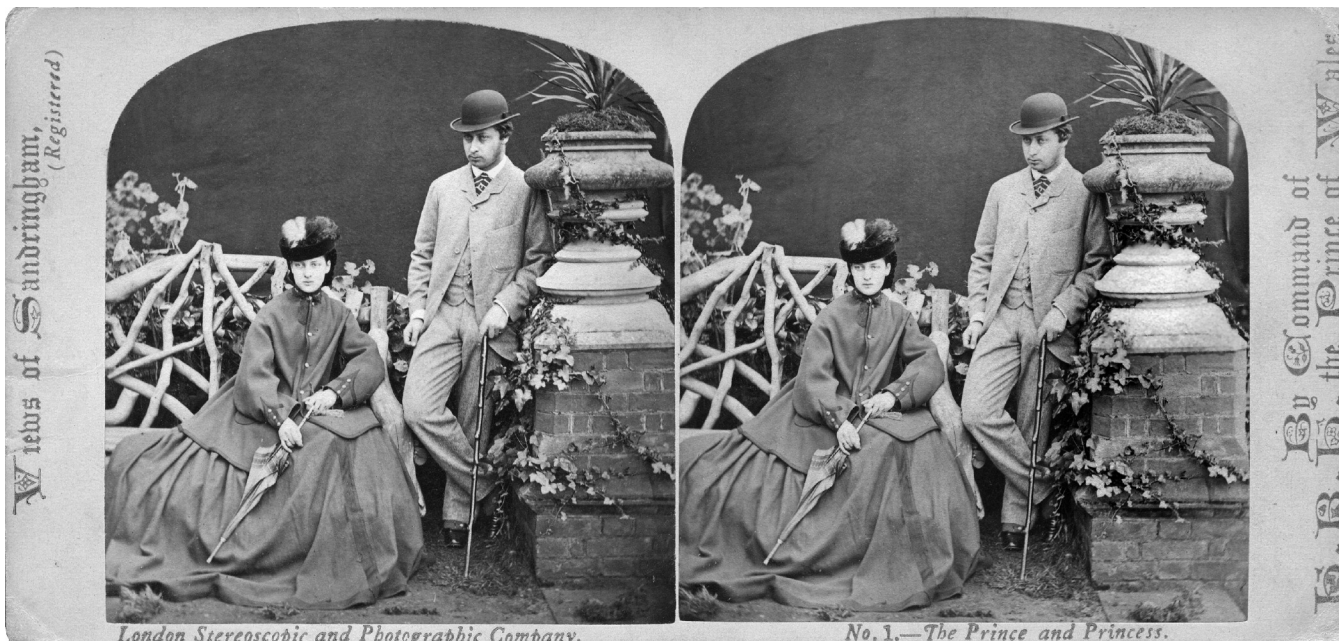
Up until now, England had steered clear of the madness, had in fact tried to intercede diplomatically. The problem was Germany.

Squeezed between France and Russia (with the latter possessing the largest army in Europe), Germany faced the terrifying prospect of a two-front war with possible invasion from both east and west. The Kaiser's government could not afford to wait upon events but must strike first, crippling one enemy before the other could advance. Correctly assessing that Russia, with its great distances and poor transportation

.....
"Queen Victoria, Princess Beatrice, and Princess Victoria at Breakfast, Diamond Jubilee, London, England," No. V-28232 by Keystone View Co. (ex-Underwood negative). The Diamond Jubilee was held in 1897 to mark the 60th Anniversary of the Queen's rule. Beatrice was the youngest of Victoria's children; once rumored as the intended of the Prince Imperial of France before his death in the Zulu War, she had gone on to marry Prince Henry of Battenberg, a minor German princeling. The younger Victoria referred to is likely the Queen's eldest daughter, the former Princess Royal, and mother of the German Kaiser, Wilhelm II.



V28232 Queen Victoria, Princess Beatrice and Princess Victoria at Breakfast, Diamond Jubilee, London, England.



"The Prince and Princess," taken at the royal estate of Sandringham in Norfolk by the London Stereoscopic and Photographic Co. (yellow mount), likely in 1863, shortly after the couple's wedding. Edward, Prince of Wales, "Bertie," would eventually succeed his mother as King Edward VII in 1901. He and his young bride, the former Princess Alexandra of Denmark, would become the parents of the future King George V; her younger sister Dagmar would marry into the Russian royal family and become the mother of the ill-fated Tsar Nicholas II, who was thus George's cousin.

network, would be slow to react, the Germans opted for a quick, devastating blow against the French. There would be time to deal with the Russians later.

But how to get at France? With memories of the humiliating Franco-Prussian War of 1870-71 uppermost in Parisian minds, the French would undoubtedly concentrate their forces well to the east, along the borders

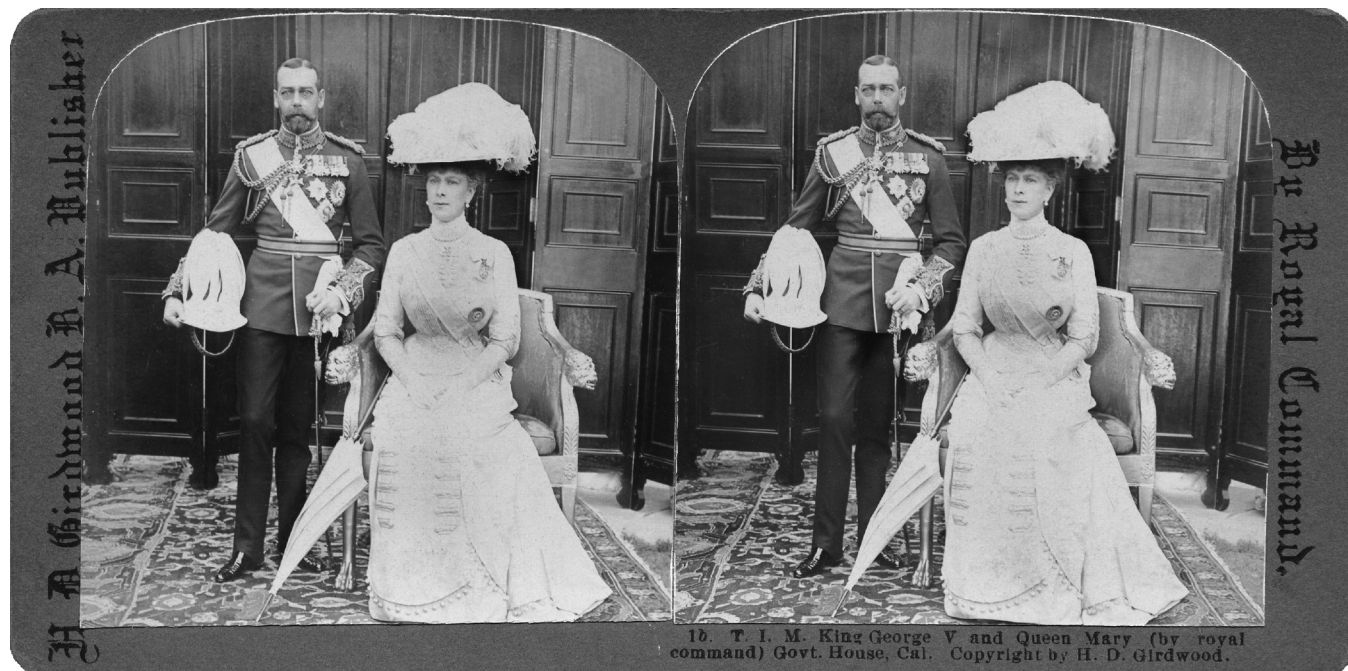
with Germany. Any German attack there would likely bog down well short of Paris and the quick victory

Germany required if she was to survive.

But there was another possibility, one that the German General von Schlieffen had long espoused. To the north of France lay the small country of Belgium, neutral and supposedly insulated from the madness sweeping Europe by solemn treaty, a treaty Germany had herself signed.

"From cares of Empire to the joys of Home - Edward VII and his grandchildren, Balmoral Castle, Scotland," 1902, by Underwood & Underwood. Already showing the ill effects of a lifetime of overeating, heavy drinking, and compulsive womanizing, Edward, shown here shortly after his coronation, would last a mere nine years on the throne. At left is the future Edward VIII, who would "give up the throne for love" and spend his remaining days as the Duke of Windsor, while at right is his younger brother who, despite an embarrassing speech impediment, would go on to become the beloved King George VI and father of Elizabeth II.





If the Belgians could be coerced into allowing the passage of German troops through their country, the Kaiser's forces could circle the French lines and sweep down on Paris from the north, long before the Russians had time to react. If not, well then, Belgium would just have to be invaded. The entire world was shocked when the German Foreign Minister dismissed the Belgian treaty as a mere "scrap of paper."

England had been another guarantor of Belgian neutrality. Not without a certain amount of self-interest. The island nation had always been leery of any major power (especially one with a large navy) gaining possession of the "Low Countries"—Belgium and the Netherlands—and thus obtaining a foothold right on England's doorstep.

Hence, the late night vigil in London. While many on both sides optimistically predicted that the war would be over by Christmas, Foreign Minister Sir Edward Grey had a clearer vision. "The lamps are going out all over Europe," he said. "We shall not see them lit again in our lifetime." Ironically, Grey himself was slowly going blind.¹

Curiously, of the four great powers involved in this new war, only France was a republic, while the other three, Germany, Russia, and England, were all monarchies. What was *really* odd was that the three monarchs in question, England's King George V, Germany's Kaiser

Wilhelm, and Russia's Tsar Nicholas were all *cousins*, the first two being grandsons of England's Queen Victoria, while Nicholas was her grandson-in-law. On one level, World War I would be nothing more than a very extended, and very bloody, "family feud."

At the time World War I broke out in the late summer of 1914, Europe had not experienced the turmoil of a general continent-wide war for almost exactly a century, not since the downfall of Napoleon in 1814-15. The intervening century had been a time known as the "Pax Britannica," an age when Britain's Empire spanned the globe and the Royal Navy ruled the seas. The bulk of that time had been marked by the reign of one individual and the period was already acquiring the semi-legendary aura of hindsight, being fondly remembered as the "Victorian Age."

When Napoleon had died in lonely exile on the remote Atlantic island of St. Helena in May of 1821, the young Victoria was already a toddler just a fortnight short of her second birthday. She would become Queen some sixteen years later upon the death of her uncle, William IV, in 1837, around the time Daguerre introduced his photographic process,

and the first few years of her reign would be largely occupied with the search for a suitable husband. All this ended in February of 1840 when Victoria married her cousin, Albert, whose family ruled the tiny Germany principality of Saxe-Coburg. Despite the well-known Victorian reticence to discuss matters of a sexual nature, Victorian families were often quite prolific and the royal family was no exception, going on to produce some nine children over the next several years.

Albert himself died in 1861 and the focus now shifted to making suitably advantageous dynastic marriages for the children. In this, Victoria and her advisors were so successful in courting the various European royal families that their efforts in time earned for the aging Queen the sobriquet "Grandmother of Europe." Eventually, all of this diplomatic matrimony would lead to familial alliances with the royal houses of Germany, Denmark, Greece, Norway, Russia, Romania, Yugoslavia, Sweden, and Spain.

But it is Victoria's first three children that are most pertinent to our story here. These began with a daughter, Victoria, the Princess Royal, "Vicky" as she was popularly known,

"T. I. M. King George V and Queen Mary (by royal command), Govt. House, Cal[cutta]," by H. D. Girdwood (grey mount). Since George was also Emperor of India, the unusual initials likely stand for 'Their Imperial Majesties.' Queen Mary was the former Princess Victoria Mary of Teck, and had previously been engaged to George's deceased elder brother, Albert Victor, Duke of Clarence, once rumored to be the notorious serial killer Jack the Ripper. George and Mary were the grandparents of the present Queen Elizabeth II.

who was born in November of 1840. Any thought that she might ultimately succeed her mother on the British throne was quickly dispelled with the arrival of a second child, a son, Albert Edward or "Bertie" (the future King Edward VII) the following November. As Prince of Wales, Edward would have to wait impatiently, and rarely with good grace, for nearly sixty years before he would finally inherit the throne.

Meanwhile, for Victoria, a second daughter, Princess Alice, followed in April of 1843. It is these three with whom we are concerned here.

In due course, "Vicky" was married to Prince Frederick William of Prussia in January of 1858, when the bride was but seventeen. Despite the fact that the couple had been engaged since Vicky was fourteen, it was in fact a love match. Precisely one year and two days later, Vicky gave birth to the couple's first child (and Victoria's first grandchild), a son, Prince Frederick William Albert Victor, affectionately known in the family as "Willy." The boy was third in line, after his grandfather and father, to the crown of Prussia, already the most important and powerful of the German states. History would know the lad better as Kaiser Wilhelm II.

Back in England, the Prince of Wales was also in search of a bride.

This time the lucky contestant was Princess Alexandra of Denmark, called "Alix," and the couple were duly married in March of 1863. Alix's younger sister, Dagmar, would also marry well, wedding Russia's Tsar Alexander III and ultimately becoming the mother of future Tsar Nicholas II. Hence, the future tsar would be the nephew (by marriage) of England's Edward VII.

Meanwhile Edward, still waiting in the wings as Prince of Wales, had become a father, with two sons, Albert Victor, Duke of Clarence and Avondale, followed by George, and then three younger sisters. Albert Victor, "Prince Eddy," in time proved every bit as dissolute as his father, whose marriage to Alix had not tamed his ways, and many in England no doubt secretly heaved a sigh of relief when Eddy died in 1892, leaving the more stable George as heir presumptive.² That wasn't the only thing George inherited from his brother, his having gone on to marry Eddy's fiancée, Princess Victoria Mary of Teck, known as "May," with the couple ultimately becoming the grandparents of the future Queen Elizabeth II.

All of that was well in the future as Edward welcomed his children in the 1860s. On the continent, these years saw the explosive growth of

German Prussia, both as an industrial power and militarily, as Chancellor Otto von Bismarck sought to expand his country's influence through a policy of "blut und isen"—blood and iron. It began with a trumped-up conflict with tiny Denmark over the border provinces of Schleswig and Holstein. Then Bismarck went looking for bigger game—and found it in Austria, which was vanquished in the unimaginatively named Seven Weeks' War in 1866.

All of this was just a rehearsal for the main event, the Franco-Prussian War, which saw the French utterly devastated in short order. In the wake of this third victory, Bismarck forced through a reorganization of the various German states into a single German Empire, with the royal family of Prussia at its head. Willy's grandfather, the like-named William (or Wilhelm) was proclaimed Germany's first Kaiser—or Emperor.

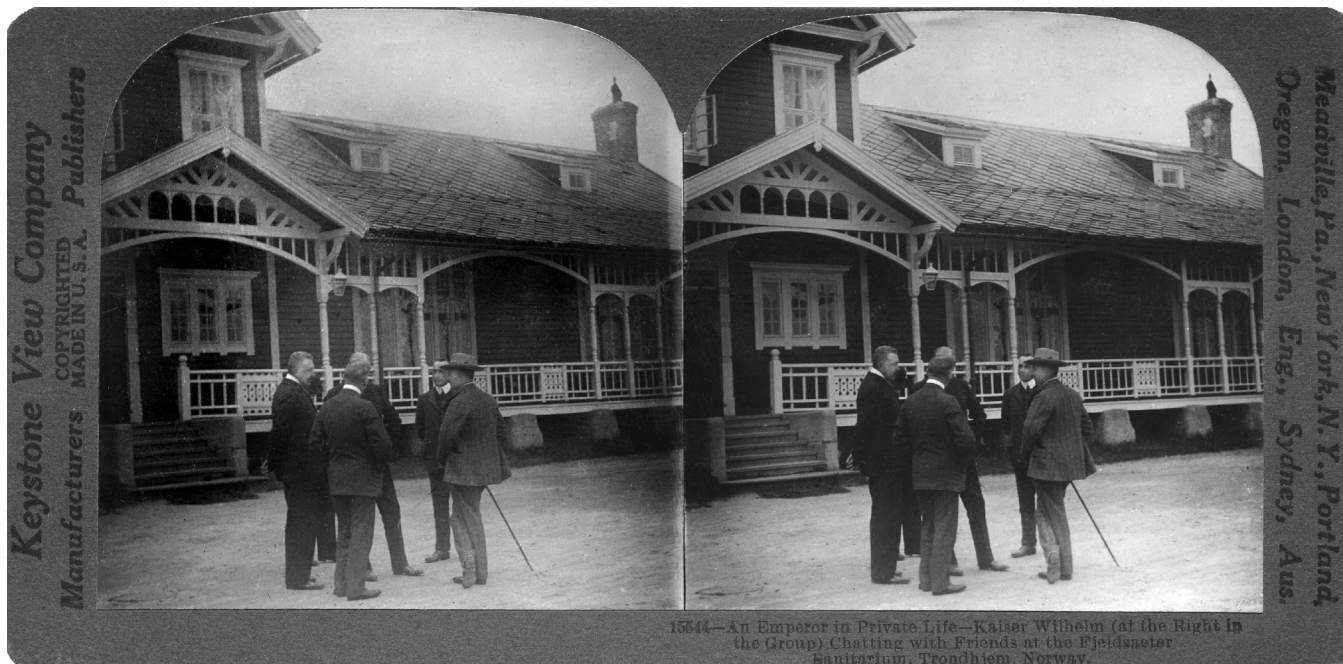
This was the world in which the future Wilhelm II grew up. It wasn't always easy. His birth had been a difficult one and he had emerged with a badly malformed left arm, of which he was to remain extremely sensitive and which he constantly tried to conceal.

In March of 1888, the old Kaiser died, and Willy's father succeeded him as Frederick III. Queen Victoria's daughter Vicky was now Empress of Germany, at least by marriage.

She had precious little time to enjoy her new role. Within three

"Kaiser and Family," by Keystone View Co. (Assembled from a flat photo and not numbered.) With him is his wife, the former Princess Augusta Victoria of Schleswig-Holstein, called "Dona," whom he married in 1881. He would remarry a year and a half after her 1921 death; his second wife would ultimately outlive him. The most militant and provocative of the three cousins, Wilhelm survived the longest, well into World War II.





15544—An Emperor in Private Life—Kaiser Wilhelm (at the Right in the Group) Chatting with Friends at the Fjeldsaeter Sanatorium, Trondhjem, Norway.

months, Frederick was dead and little Willy, Queen Victoria's eldest grandson, was now, at the age of twenty-nine, Emperor of the most powerful nation in Europe.

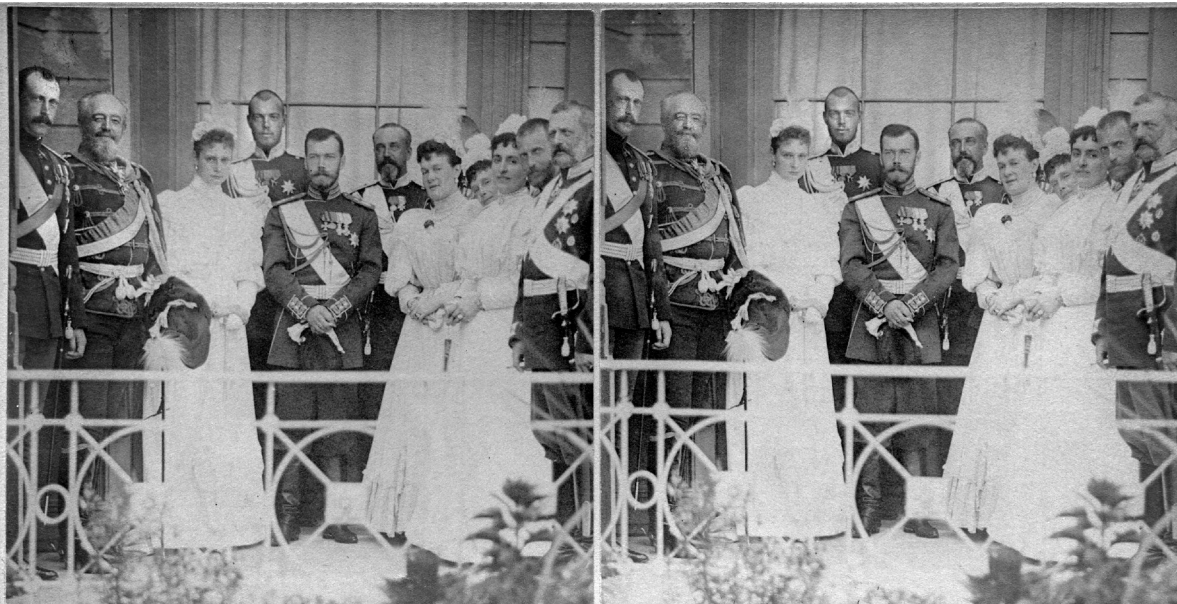
Vicky's younger sister, Alice, had also married into the ranks of German royalty, to Louis, Grand Duke of Hesse, but had died early, in 1878, leaving seven small children, includ-

ing one daughter, another Alexandra or Alix, then but eight. She would go on in time to marry the heir to the Russian throne, Tsar Nicholas II. The marriage actually took place some

ten days after the funeral of the old Tsar, "Nicky's" father, in the midst of a period of national mourning. But then, Nicky's sense of timing (or luck) was never what one could call the best.

By 1894, Wilhelm II was on the German throne, Nicholas and Alexandra were on that of the Russian Empire, while back home in England, their *uncle*, Bertie, the Prince of Wales, was still waiting in the wings. His chance would finally come on

"The Czar, Czarina and their relatives, Russia," No. 11684 by B.W. Kilburn, 1897 (cream mount). The Czar [Tsar], Nicholas II, stands at center, some three years after his accession to the troubled throne. His grandfather, the much-respected Alexander II, who had freed the serfs, had been blown up by an anarchist bomb in 1881. His own reign would be marked by the humiliating Russo-Japanese War, the tragedy of "Bloody Sunday," his son's painful hemophilia, and the sinister influence of Gregori Rasputin, the so-called "mad monk." Nicholas was the nephew of King Edward VII's wife; his own wife, the Czarina, Alexandra, here standing just left of center, was Edward's niece.



Copyright 1897, by B. W. Kilburn.

11684, The Czar, Czarina and their relatives, Russia.

January 22nd, 1901, as the new century began and the old Queen finally expired after a reign of more than 63 years.

He had been forced to wait almost too long. In little over nine years, he too was dead, and the last of the three cousins, the boy who had not expected to be king at all, came to the throne as George V.

In the long-established tradition of second sons of British monarchs, George had spent much of his life serving in the Navy.³ Though possessing only very limited powers himself, George would quickly become a source of great strength and stability in turbulent times, a focal point for unity and patriotism in a Britain rent by political unrest, troubles in Ireland, and increasingly militant suffrage protests. The latter culminated horrifyingly for the new King in 1913 when one of the more extreme suffragettes, Emily Davidson, threw herself in front of the King's horse during the running of the Derby and was trampled to death.⁴ The King himself would soon get a sense of what that must have been like for, on a visit to the front in the early days of the war, he himself would be thrown by his startled

horse and badly trampled, resulting in serious and painful (though non-life-threatening) injuries.

The reign itself had begun with a constitutional crisis of the first magnitude, inherited from his father. In Parliament, the hereditary House of Lords was repeatedly blocking important measures passed by the popularly elected Commons. It was the "twilight of the aristocracy" and the traditionalists weren't about to give up without a fight. George had to threaten to create enough new Peers to swamp the Lords to force the obstructionists to knuckle under. He and England would soon face an even more substantive challenge.

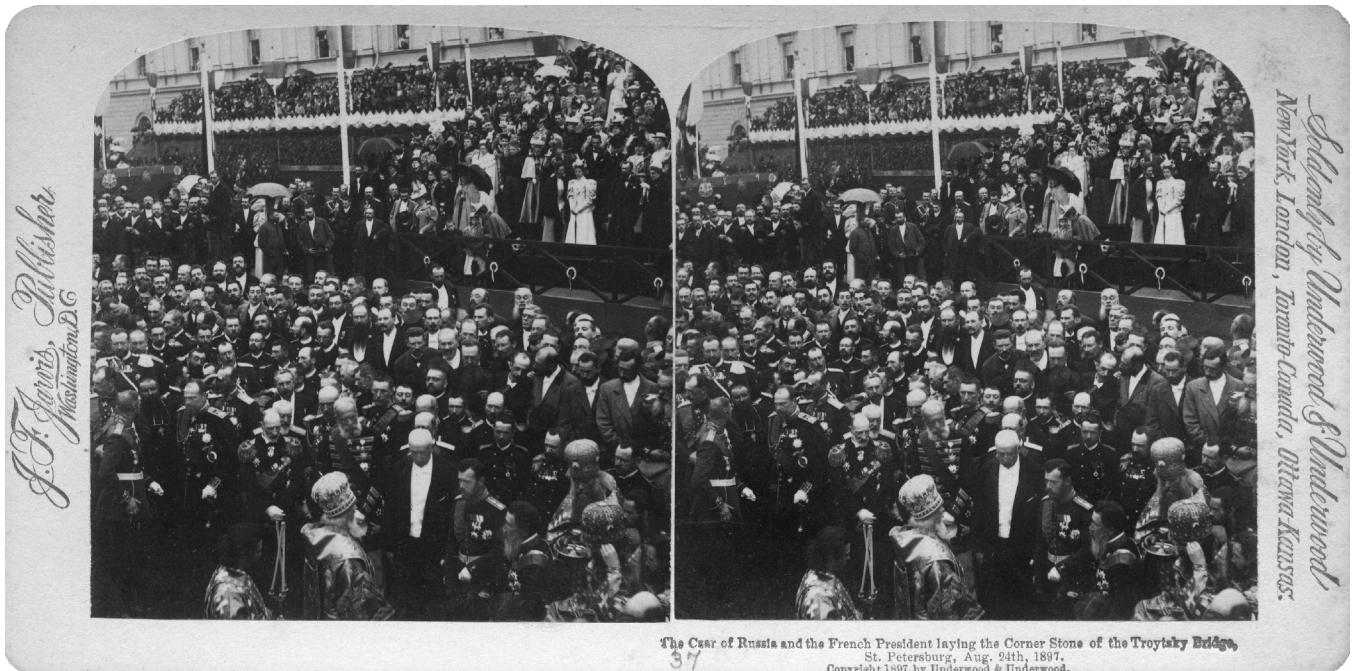
King Edward's funeral in London in May of 1910 had seen a great gathering of the crowned heads of Europe, the last such gathering on this scale before it all came crashing down in the great cataclysm now just four short years away. All three cousins had been there among the mourners, the new English King, the German Kaiser, and the Russian Tsar.⁵ In years to come, the funeral would assume an almost epochal status, its symbolism only growing over time. The Edwardian Age was over; a

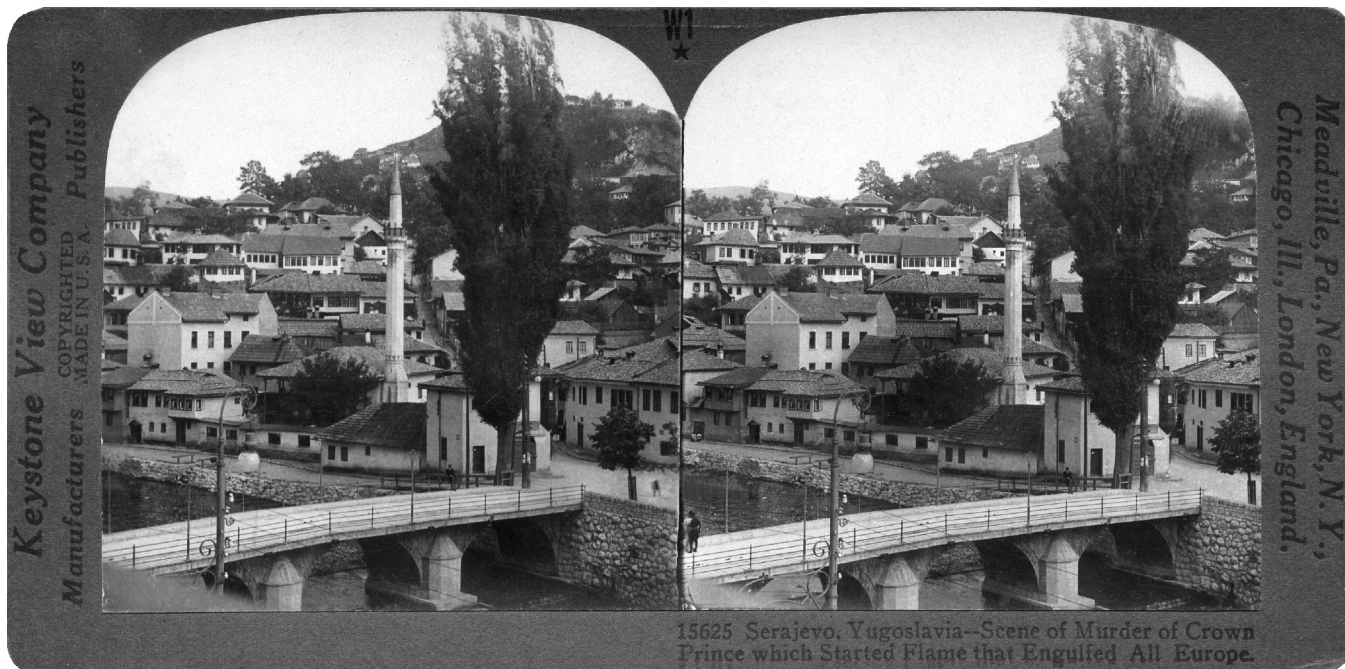
new, more terrifying and dangerous 20th Century was about to begin.

In a Europe beset by exploding arms budgets and increasingly militant rhetoric, the three cousins might well have used their family connections to defuse the potentially explosive situation; they did not and the eldest among them in fact only made matters incalculably worse. Bismarck was long gone but Germany had a new champion of "blut und isen," a man whose rabidly militant speeches unnerved all of Europe—the German Kaiser.

And so, the European nations had long ago begun to form alliances. By 1914, the Continent was largely divided into two armed camps, known respectively as the Triple Entente and the Triple Alliance. Each was designed to assure safety against attack by the other. The former was made up of Russia and France, together with England which was informally aligned with France but not with Russia (hence, *entente* or "understanding"), while the latter was made up of Germany, Austria-Hungary, and Italy—which in the event would weasel out of its commitment on a technicality. (Making matters more confusing, it is the Entente *not* the Alliance that, during the war, would become known as the "Allies," while the latter would simply be known as the "Central Powers.") Like the post-WWII Western and Soviet alliances, they were designed to prevent war by making the

"The Czar of Russia and the French President laying the Corner Stone of the Troytzky Bridge, St. Petersburg, Aug. 24th, 1897," by Underwood (cream mount). Of all the great European powers at the start of World War I, France was the only one that was not a monarchy. French President Faure stands next to the bemedalled Nicholas at lower right center; Faure's time in office (1895-99) was marred by fallout from the notorious Dreyfus affair, the sad business of a Jewish officer in the French Army falsely convicted of spying for the Germans and sentenced to Devil's Island despite the fact that several government officials knew him to be innocent.





"Sarajevo, Yugoslavia - Scene of Murder of Crown Prince which started Flame that Engulfed All Europe," No. 15625 by Keystone (No. 1 in the 300-card World War set). It was here that Princip's assassination of Austro-Hungarian Archduke Franz Ferdinand set in motion the domino effect that led to World War I. The region had been annexed by Austria in 1908, leading to much unrest among the Bosnian Serb population; ironically, Ferdinand favored better, more equal treatment for the Serbs within the Empire. Sarajevo became part of Yugoslavia (an expanded Serbia) at the end of the war.

prospect appallingly daunting for their rival but each held a fatal trap; they virtually ensured that even the smallest armed clash would rapidly escalate into a full-blown continent-wide catastrophe.

Making matters worse were two wild cards, the explosive ethnic mix that was the Austro-Hungarian Empire, where any one of a number of nationalistic grievances, real or imagined, might boil up into an international crisis at any time, and the Russian policy of "Pan-Slavism," support for the fellow slavic peoples of Eastern Europe, which might well embolden tiny countries like Serbia to take a more aggressive posture.

Enter Gavrilo Princip. As the heir to the throne of Austria-Hungary motored through the southern imperial town of Sarajevo on June 28th, Princip was one of a number of young ethnic Serbs determined to wreak vengeance for wrongs suffered by their fellows at the hands of what they saw as a cruel and heartless dynasty. For a time, luck was on the side of the Archduke as his car whizzed past all but one of the would-be assassins. Then the driver took a wrong turn and was forced to back up, coming to a halt right in front of Gavrilo Princip. The Arch-

duke and his wife were both promptly shot to death.

Though Princip and his fellow gunmen were Austro-Hungarian nationals, Empire officials believed they had been aided by their ethnic compatriots in Serbia and made a number of severe demands on the tiny country. In the event, the Serbs proved quite accommodating, agreeing to most of the Austrian demands and offering to negotiate the rest. It wasn't enough. And so it began.

In the event, nothing worked out the way it was supposed to. The German drive through neutral Belgium was halted, barely, along the Marne River at the start of September and the Kaiser's forces never did get to Paris. All they had achieved was to bring a new country, England, with its powerful Navy, into the fray.

Meanwhile, on the Eastern Front, when the long-delayed Russian drive finally got underway, the Germans quickly smashed the offensive at Tannenberg and the Masurian Lakes. On both fronts, soldiers soon put aside their rifles for shovels, and four years of bloody and unproductive trench fighting ensued. By the start of 1918, both sides had been bled dry, and it was only the arrival of tens of thousands of fresh, untested

American troops that turned the tide and led to German collapse.

And so, at 11AM on November 11th, 1918, the war of the three cousins came to an end with the great Armistice. It had been a war with few winners, mostly losers. Chief among the latter were the great monarchies of Europe.

In Russia, the long-established Romanov dynasty had already come to a bloody end. In a country convulsed by violent revolution, the entire royal family, Nicholas II, Alexandra, and their five children were all placed under house arrest at Ekaterinburg by Lenin's forces, then, in mid-July of 1918, unceremoniously shot. Their captors were alarmed at the approach of White Russian forces and feared the royals might somehow escape. The Bolsheviks were nothing if not efficient; they even shot the servants.⁶

In retrospect it had been an inauspicious reign right from the start when a crowd's panic had led to thousands of casualties and marred the coronation festivities. Then had come the appalling business of the Russo-Japanese War in 1904-05, when the Tsar's forces in Manchuria had been brutally mauled on both land and sea by the supposedly inferior, upstart Japanese. To retrieve what it could from a bad situation, the Baltic Fleet had sailed halfway around the world only to be obliterated by the Japanese at Tsushima. It was the final straw.

For an autocratic regime to remain in power in a land seething with unrest, it must maintain at least the illusion of military prowess and the war had dispelled even that. Popular agitation increased, culminating in the dreadful business of "Bloody Sunday" when government troops attacked a crowd of peaceful protesters led by a priest, resulting in hundreds of casualties. This led to a number of reforms, including establishment of a representative assembly, the Duma, admittedly largely window-dressing. Nevertheless, it might have led to a more moderate, constitutional monarchy in time, had it not been for the radical, Marxist revolutionaries known as the Bolsheviks. That and the war. World War I had brought not redemption of Russia's military reputation but only appalling casualties, hardships on the home front, and further humiliation on the battlefield.

On a more personal level, Nicholas yearned, like England's Henry VIII of old, for a male heir to extend the line, and, like Henry, Nicholas experienced a series of frustrations. Year after year, Alexandra had produced a series of daughters, four in all, before fate finally relented and gave the Tsar a son.

Nicholas' joy was short-lived, however, for the boy, the Czarevich or Crown Prince, Alexis, was soon found to be afflicted by the painful, terrifying, and potentially lethal condition of hemophilia, a hereditary malady that inhibits the clotting of

the blood, and which he likely acquired from his mother's family line. Nothing seemed to work on the massive, subcutaneous bruises and excruciating pain. Nothing that is until the arrival of a most disreputable figure from the wilds of Siberia.

His name was Gredori Rasputin and he was an unkempt, even filthy, wilderness monk or "starets" with the morals of an alley cat. He did, however, have an uncanny power to ease the boy's condition through hypnosis and thus acquired an unseemly influence over the royal family, where he remained, a malevolent shadow hovering in the background until his murder in December of 1916. Even then his ominous presence seemed to linger, for he had predicted that his own demise would lead to that of the royal family "within a year." All of which came true.

As the war continued to spiral out of control, the Army mutinied, a moderate, Alexander Kerensky, came to power, and in March of 1917 Nicholas was forced to abdicate in favor of his brother. Any hopes of a quiet retirement were quickly dashed, however, when the leader of the Bolsheviks, Lenin, returned from exile, spirited across the border in a sealed railway car, courtesy of the Germans.

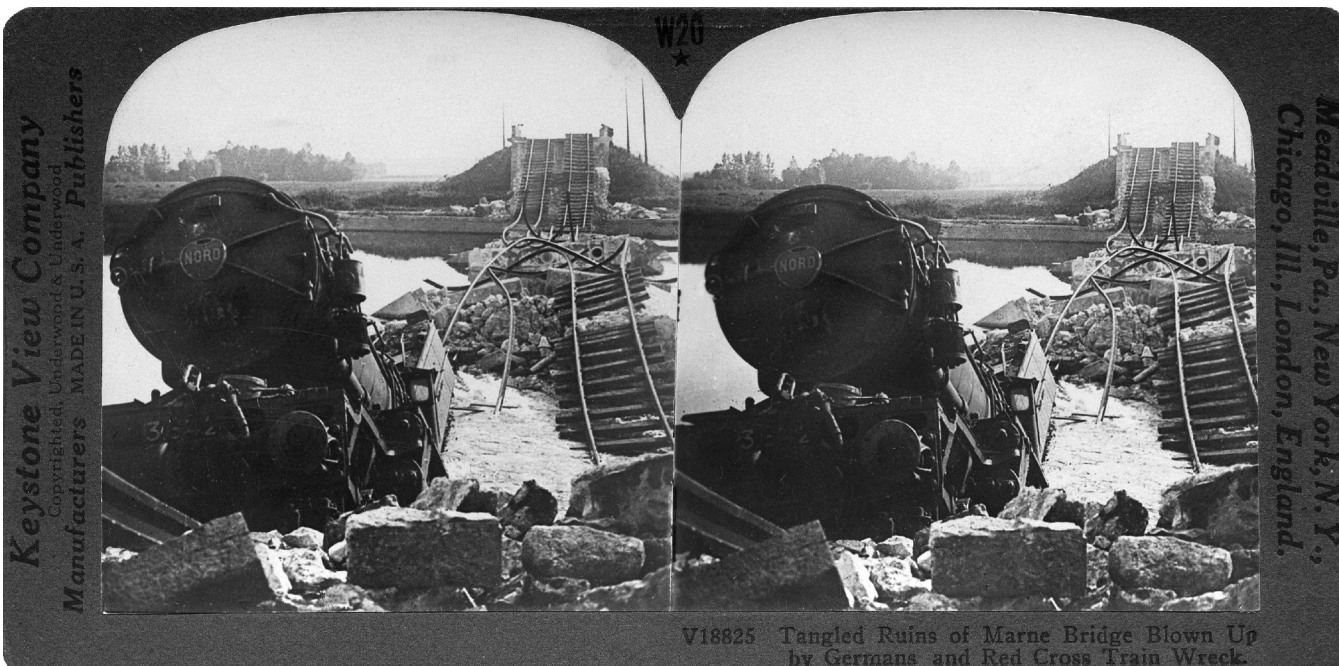
Lenin was demanding a government based on workers' councils or "soviets." Russia withdrew from the war but was soon convulsed by bloody revolution as the various factions struggled for power. The royal family were soon sequestered, under humiliating and deteriorating conditions. And hence, a year later, to Ekaterinburg.

All of the other powerful, absolutist monarchies of Europe suffered similar, though non-lethal, fates. As the military collapsed, the German people rose up, and the Kaiser fled to exile in Holland, and, with the monarchy abolished, the Hohenzollern royal line ended, if not literally at least as rulers. Austria-Hungary was itself dismembered into its various ethnic components, and the ancient Hapsburg monarchy was dissolved. Even on the southeastern border, the old Ottoman Empire gave way to modern Turkey and a whole slew of European-administered "protectorates" throughout the Mideast region (much to the annoyance of the local Arab population).

Only the more moderate, constitutional monarchies escaped the carnage, England being chief among them. Here, where the royal family had adopted the less Germanic sounding surname of Windsor, George V ruled on for two more

.....
"'Mur Tschoffen,' Wall in Dinant before which Germans Shot Many Loyal Belgians," No. 18768 by Keystone, No. 12 in the World War set. It was not just the violation of Belgian neutrality but atrocities against the civilian population that first helped to solidify American public opinion against the German cause. The U-boats came later.





V18825 Tangled Ruins of Marne Bridge Blown Up by Germans and Red Cross Train Wreck.

"Tangled Ruins of Marne Bridge Blown Up by Germans and Red Cross Train Wreck," No. V18825 (ex-Underwood) by Keystone, No. 20 in the World War set. It was here along this northern French river that the German advance was halted just short of Paris in September 1914 and the war began to morph into a more static trench-based conflict. Ironically, most of the Marne bridges were destroyed by the French to hamper the German advance.

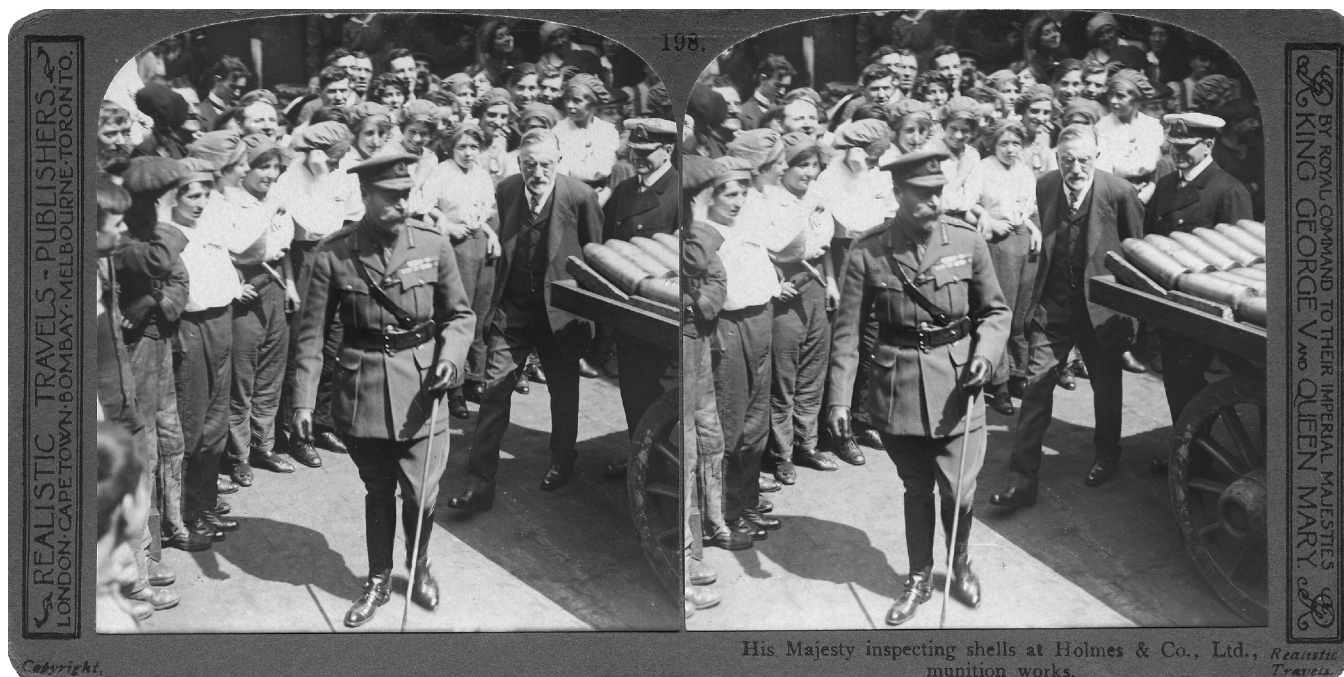
decades before succumbing in 1936.⁷ Yet here too, history would repeat itself, as his eldest son, Edward VIII, would abdicate the throne in little over a year to marry an American divorcee, leaving his younger brother, "Bertie," who suffered from an embarrassing speech impediment and had never dreamed of becoming king, to ascend the throne as George VI. Like his father, he too would lead his country through a devastating world

war, with Germany as the principal opponent, and live on through the immediate post-war years before passing the crown to his daughter, Elizabeth II, who would go on to rival Victoria in longevity.

The war of the three cousins, known at the time as the "Great War" and remembered today as World War I, would have a bitter and enduring legacy.

According to the Bible, "Vengeance is mine, saith the Lord." Although in this case, it was more like "Vengeance is mine, saith the French." With Germany's economy in total collapse, her cities convulsed with unrest, and her people facing

"His Majesty inspecting shells at Holmes & Co., Ltd., munition works," by the British-based Realistic Travels (grey mount). All three monarch-cousins played important though non-combat roles in the war. Nicholas in fact assumed personal command of the Russian armies toward the close, but to no avail. With most of the men in the trenches, much armaments production was in the hands of women, like those seen here with George V.



His Majesty inspecting shells at Holmes & Co., Ltd., munition works.

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San Francisco, Cal., London, England,
Reading, Pa., New York, N. Y.

5116—Entrance to the Kaiser's Exile, Doorne, Holland

"Entrance to the Kaiser's Exile, Doorne, Holland," No. 5116 by W. E. Troutman (grey mount). It was here, at this fairly modest estate, that the former German emperor spent most of his remaining years.

the prospect of imminent famine as a result of the wartime blockade, the French were nevertheless poised to exact maximum retribution from their defeated foe. In the subsequent Treaty of Versailles, the Germans were forced to accept total responsibility for causing the war, were stripped of their arms, their colonies, and much of their European territory, which was used to establish weak new countries like Czechoslovakia and Poland, countries whose border regions contained large ethnic Ger-

man minorities. It was a recipe for disaster.

As if that weren't enough, Germany would be forced to pay huge monetary reparations (with the exact amount to be determined later) in compensation for all the damages caused by the war. The French even wanted to stick their defeated foe with the cost of pensions for war

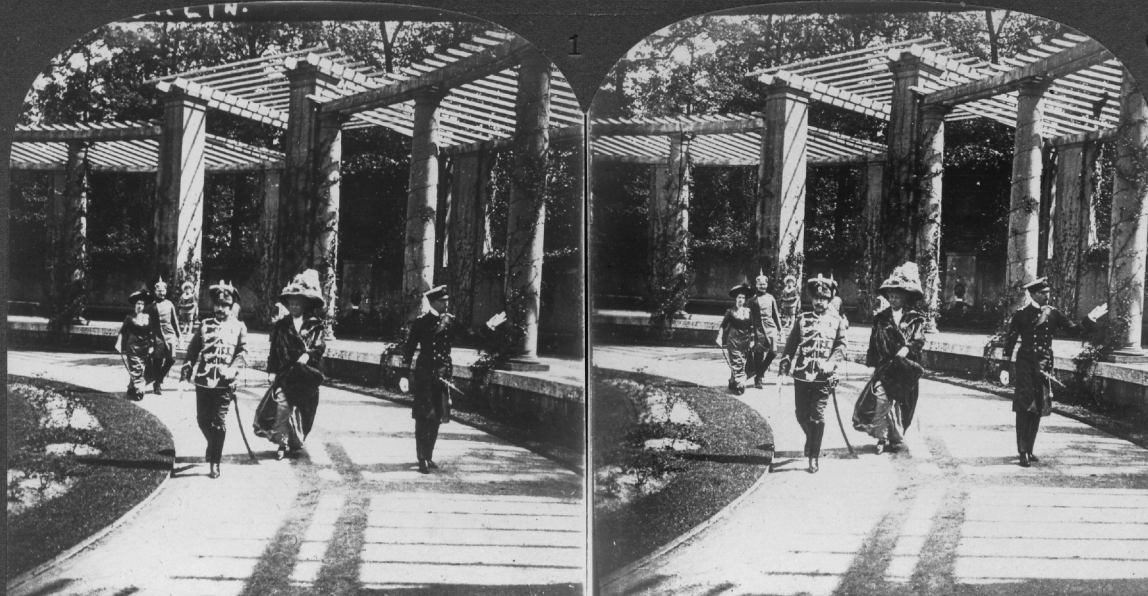
veterans but were persuaded with some difficulty that *that* was a bit much.

The result was absolute chaos throughout Germany with money rendered worthless by hyperinflation of truly astronomical proportions (with prices rising at a rate of *several thousand percent* in just a few months). But the Germans have long memories and would not soon forgive and forget. None of which was lost on an Austrian-born former

(Continued on page 9)

"Kaiser Wilhelm before the War," No. 5301 by Troutman (grey mount). The Kaiser, just left of center, in happier days. Churchill spoke of the Emperor's "hundreds of glittering uniforms," certainly no exaggeration given the display seen here.

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5301—Kaiser Wilhelm, before the War

The Mystery of Undressed Biddy Stereos of a Stereotype

by David Tank



This cartoon is known to already have existed in early 1888.

Some years ago I bought a group of stereoviews that included a duplicate of one I already owned; a comic card showing a maid serving a dinner party while wearing her

undergarments. The caption read: "How Biddy served the tomatoes undressed." Upon closer inspection, I noticed that, while the two cards were very similar, they were not

Littleton View Company No. 1448, "How Biddy served the Tomatoes Undressed." is dated 1889 and closely mimics the original cartoon. It may have been the first of the many Biddy stereoviews that followed.



Copyright, 1889, by Littleton View Co.

1448 How Biddy served the Tomatoes Undressed.



identical. In fact, they were published by two different companies a couple of years apart.

So began my quest to discover more about Biddy and her tomatoes.

I now have about 40 unique examples of that simple Irish maid serving up her tomatoes undressed, published between 1887 and 1920. During that time, no less than 29 different actresses/models played the role of Biddy, making it one of the most popular stereoview subjects of all time. The views were produced by at

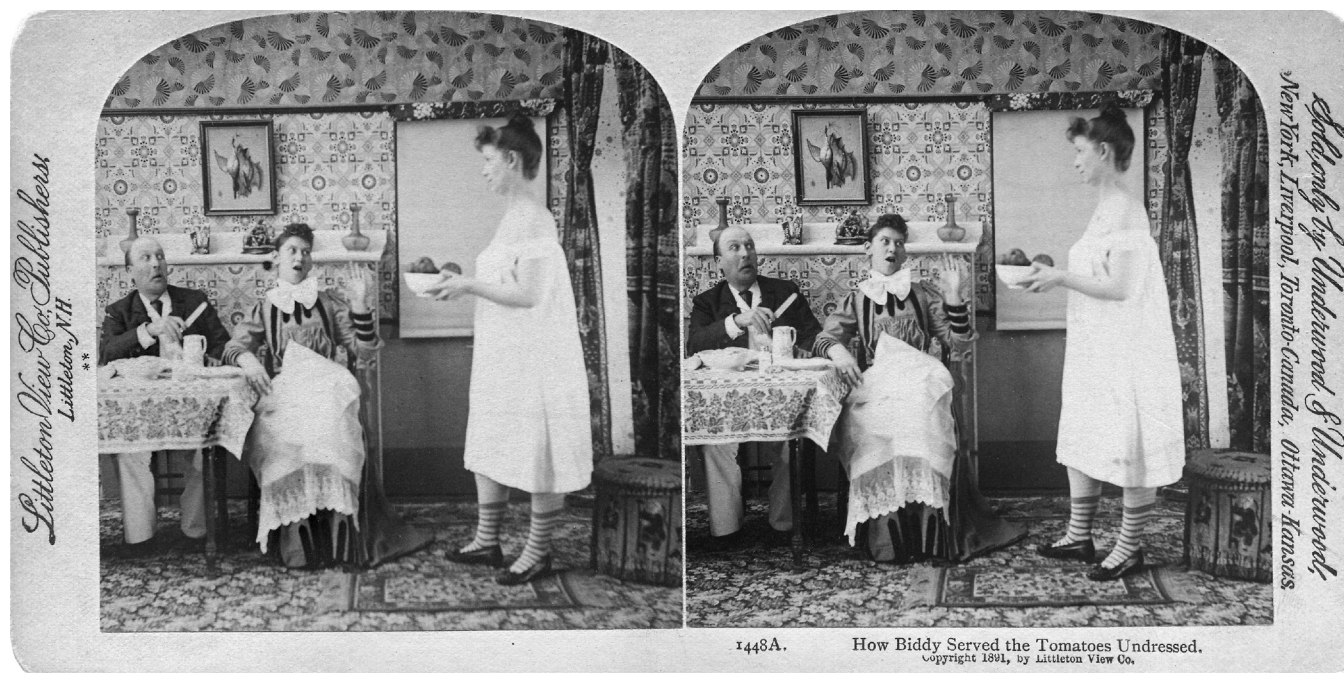
Littleton View Company No. 1448, "How Biddy served the Tomatoes Undressed." is another version of that number using the same actors and mostly the same props. The Littleton and Kilburn "Biddy" views may have used employees of the two view companies as actors in these and other series of views.

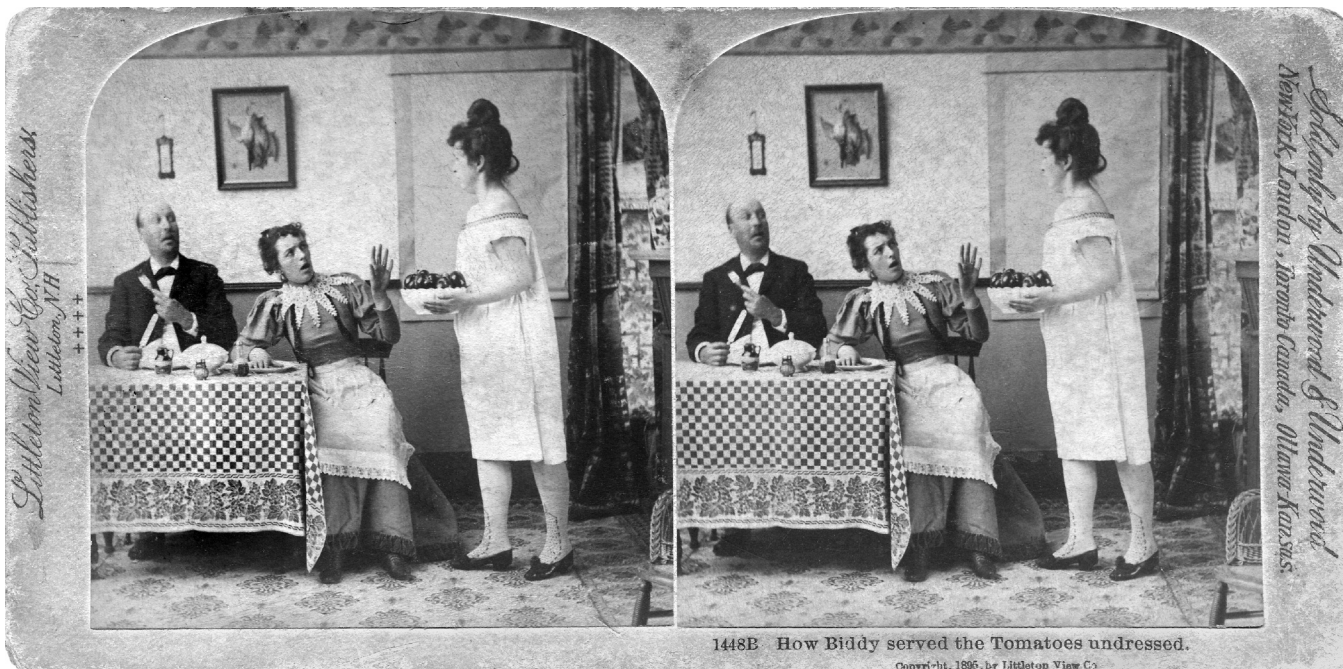
least 20 different publishers. Several companies, such as Littleton, B.W. Kilburn, C.H. Graves and Keystone redid the same scene more than once, using different actors and modified sets.

Some publishers produced paired views; a set-up and a punch line, with the first showing a fully dressed

Biddy being asked to serve the tomatoes undressed, and the second showing her in her undergarments serving the tomatoes. I have found only a few examples of the set-up card, though. It appears that the joke was so well known at the time that the set-up wasn't generally needed. A few publishers also have a third view showing the same scene and characters, but this time Biddy is jumping up onto a chair because she has seen a mouse. I have been unable to

Littleton View Company No. 1448A, "How Biddy served the Tomatoes Undressed." is dated 1891, but copyright dates provide no solid information as to the date of the original photography.





1448B How Biddy served the Tomatoes undressed.

Copyright, 1896, by Littleton View Co.

determine the joke or storyline for that scene.

In a few instances, Biddy is called Bridget and is serving undressed potatoes. But the basic joke is always the same: Biddy simply doesn't quite get it and misunderstands what she is being requested to do. Some of the captions include Biddy saying to the diners, "Indade ma'm an I'll not take off another stitch if I loose me place."

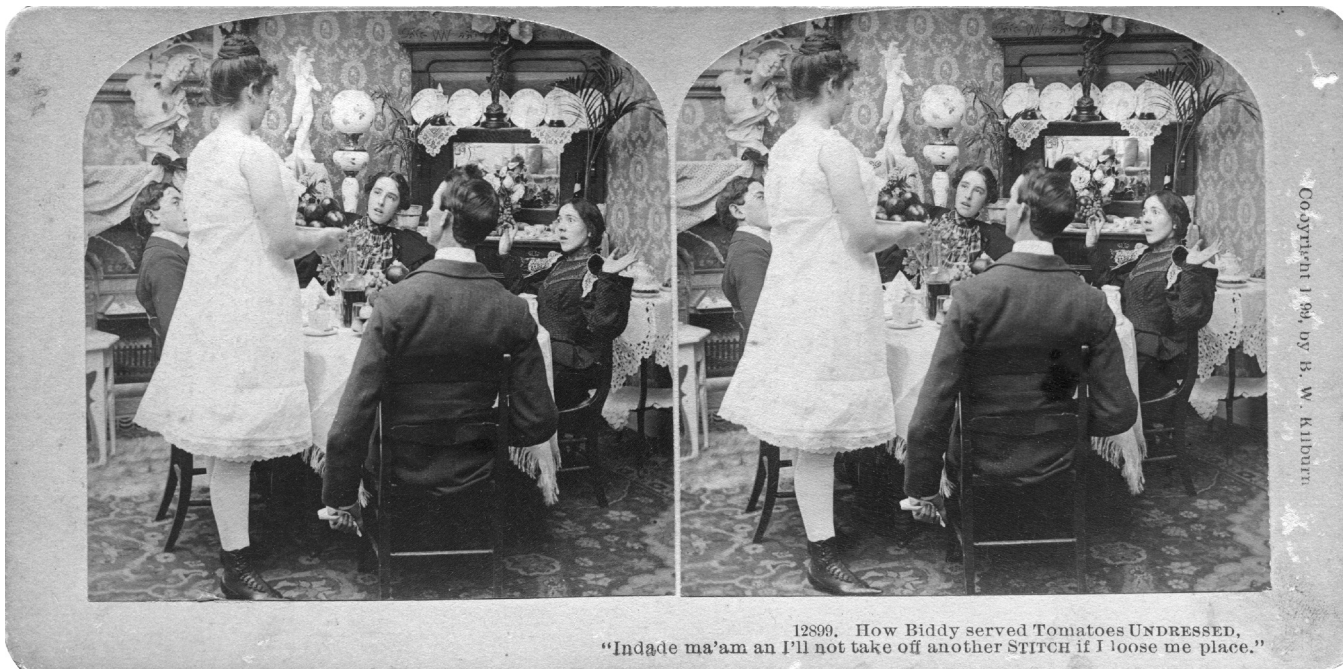
Littleton View Company No. 1448B, "How Biddy served the Tomatoes Undressed." Is certainly a less visually cluttered version of No. 1448A, with several other changes evident, but the 1895 copyright date doesn't necessarily mean there were four years between shoots.

Who was Biddy and Why Was She so Popular?

In the mid to late 1800s, because of the famine in Ireland, thousands of Irish immigrated to the United States with most settling in New

England. In one year, the Irish population in Boston is said to have jumped from 30,000 to 100,000. The generic term used for an Irish woman, who was not considered by the Americans to be very bright, was Biddy or its variation, Bridget. The New England population looked down on those new arrivals with disdain and publicly made fun of them. Cartoonists of the day such as Thomas Nast drew a number of

It's easy to imagine the photographer of this photo sounding like a movie director. Here's what we might have heard if we had listened in during this complex photo shoot published by B.W. Kilburn with copyright dates on the published views covering a range of 12 years. They are numbered 11962 and 12899, and are all titled "How Biddy served Tomatoes UNDRESSED, 'Indade ma'am an I'll not take off another STITCH if I loose me place.'" Director: "Okay, people, good start. Nice look of shock. Keep that. But the guy on the left is being blocked by Biddy... lean back a little farther, so we can see your face." (© 1899)



12899. How Biddy served Tomatoes UNDRESSED, "Indade ma'am an I'll not take off another STITCH if I loose me place."

JAMES M. DAVIS,
New York, St. Louis, Liverpool, Toronto, Sydney.



Copyright 1889, by B. W. Kilburn.

12899. How Biddy served Tomatoes UNDRRESSED,
"Indade ma'am an I'll not take off another STITCH if I loose me place."

Director: "No, that's still no good. Now you look like you're in pain, and the picture is unbalanced. Biddy, how about you enter from the other side." (© 1899)

illustrations making sport of these Irish immigrants.

One of those cartoons, an uncredited engraving titled "How Biddy Served the Tomatoes Undressed," ended up being used as an advertising premium. On one side of the over-sized business card was the cartoon, which included both the title and Biddy's quote about not taking off another stitch, and on the other side was promotional information for the business. I have found records of three businesses that used the Biddy cartoon in this way: a dry

goods store in Mystic River, Conn.; a furniture store in Detroit, Michigan; and a grocery store in New York City.

Which came first, the cartoon or the stereoview?

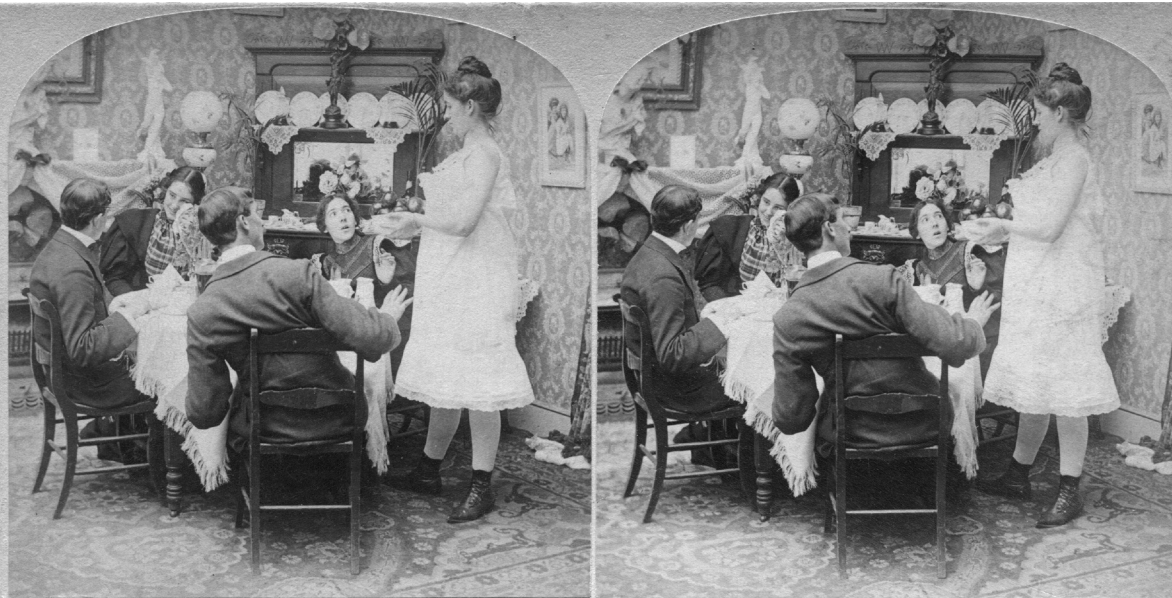
None of the examples of the cartoon or advertising that I found include a date. However, the advertising cards do include the names and addresses of the businesses and I was able to determine they were produced in the late 1880s. For one

business, W.H. Weems, Dealer in Dry Goods and Notions, Mystic River, Conn., I was able to narrow it down to a window of a few years. Thanks to the assistance of a research librarian at the Mystic & Noank Library, I discovered that W.H. Weems was at the address listed on their advertising card between October 1878 and May 1888. So I know that the cartoon existed before May 1888.

The earliest examples of the Biddy stereoview that I have found were published by B.W. Kilburn in 1887 and Littleton View Co. in 1889. The

Director: "Yes. The balance is much better, now. But what's the inside joke between you two on the left? Everyone needs to look at Biddy. Remember, you are shocked!" (© 1887)

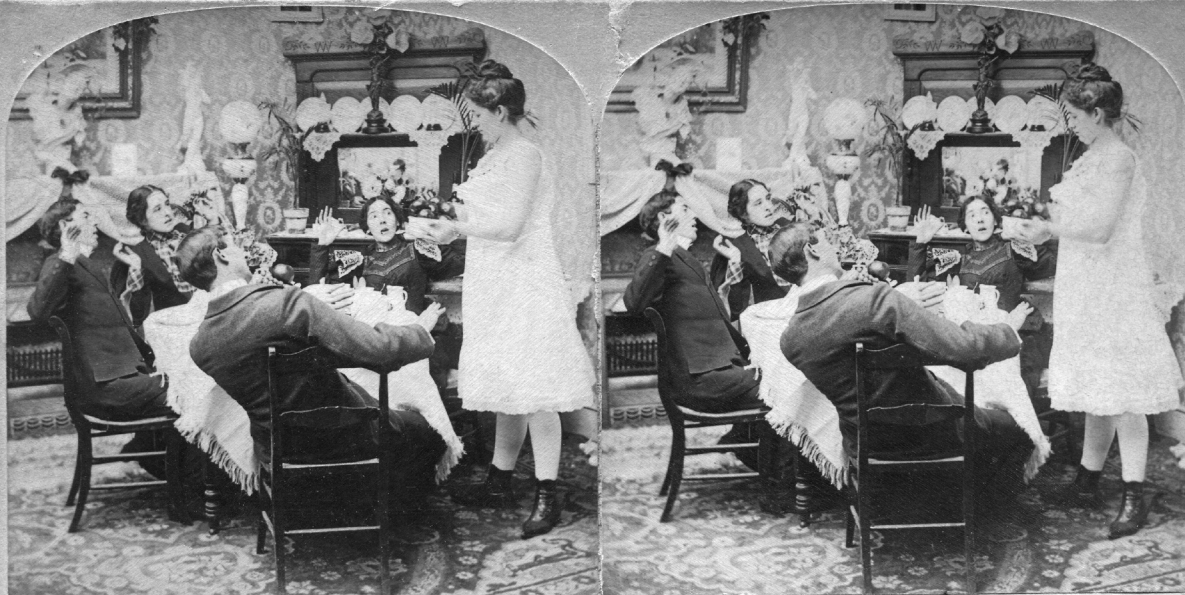
JAMES M. DAVIS,
New York, St. Louis, Liverpool, Toronto, Sydney.



Copyright 1887, by B. W. Kilburn.

11962. How Biddy served Tomatoes UNDRRESSED,
"Indade ma'am an I'll not take off another STITCH if I loose me place."

JAMES M. DAVIS,
New York, St. Louis, Liverpool, Toronto, Sydney.



Copyright 1897, by H. W. Kilburn.

11962. How Biddy served Tomatoes UNDRESSED,
"Indade n-a'am an' I'll not take off another STITCH if I loose me place".

Director: "Yes! Yes! Great job, people. That's a wrap." (© 1897)

Littleton view is virtually identical to the cartoon, including such matching details as the way that the woman at the table is holding her hands and the man is holding his knife. Littleton [probably in the person of manager and co-owner George Bellows] was obviously very taken by the joke and reshot the scene at least four times over several years, using some of the same actors and a number of the same props. Each time they published the newest version, they used the same or a

variation of the same number—1448 (1889), 1448 (a different image, also dated 1889), 1448a (1891) and 1448B (1895)—even though each was clearly a different photo shoot.

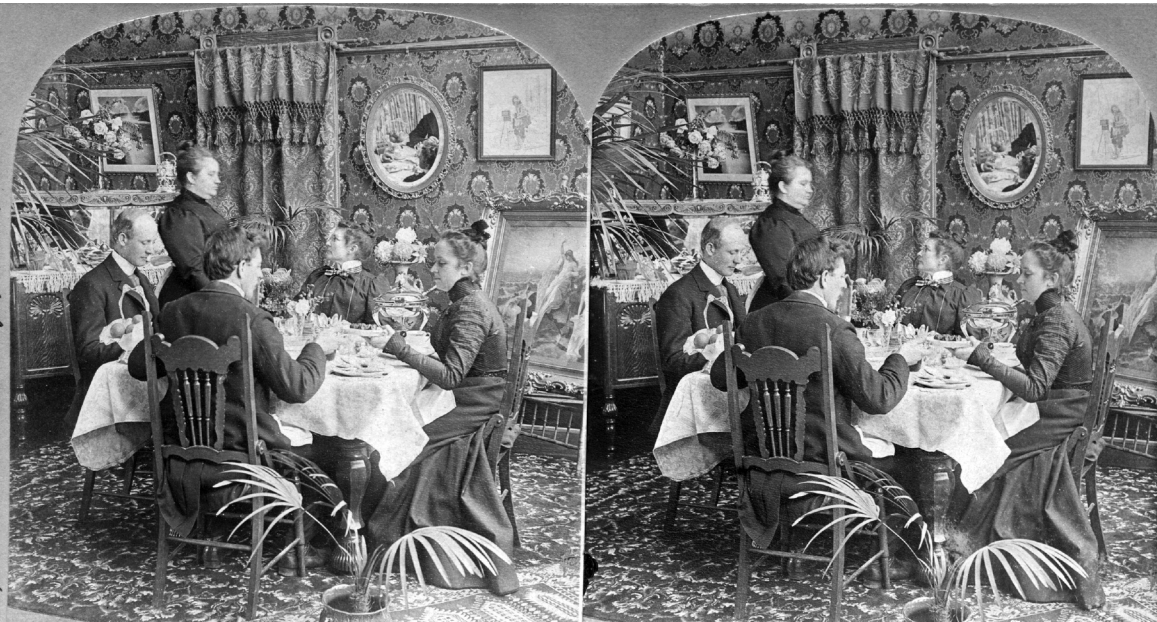
I have my doubts about the dating of the Kilburn view actually being 1887. It has a more complex set than the original cartoon, with four diners, which seems more consistent with later iterations of this comic scene. I have a very similar card dated 1897 and two others with slight variations,

dated 1899, all obviously from the same photo shoot. Kilburn also published a Biddy card in 1892 that closely mimics the original cartoon, giving credence to the theory that their more complex shot came later.

"How Biddy Served the Tomatoes Undressed" was very much a joke for the times. But as the times changed, so did the character of Biddy. The George Eastman House has in its collection a 12-image Biddy stereoview set by an unknown publisher that they've dated as being from the 1920s. In this series, Biddy still

Keystone No. 10409-(a), "Biddy, You May Serve the Tomatoes Undressed." Shows the set-up for the joke.

Keystone View Company,
Manufacturers & Publishers. Copyright 1900 by B. E. Singlet.



Meadville, Pa. St. Louis, Mo. San Francisco, Cal.
Toronto, Can. New York, N.Y. London, England.

10409-(a) "Biddy, You May Serve the Tomatoes Undressed."

Some of the many faces of Biddy as published in stereoviews over the years



Keystone, 1899.



H.C. White, 1902.



American Stereoscopic Co., 1892.



W.H. Rau/Universal View Co., 1901.



C.H. Graves/Universal Art, 1894.



Ingersoll, 1889.



Underwood & Underwood, 1897.



North-Western View Co., undated.



Keystone, 1893.



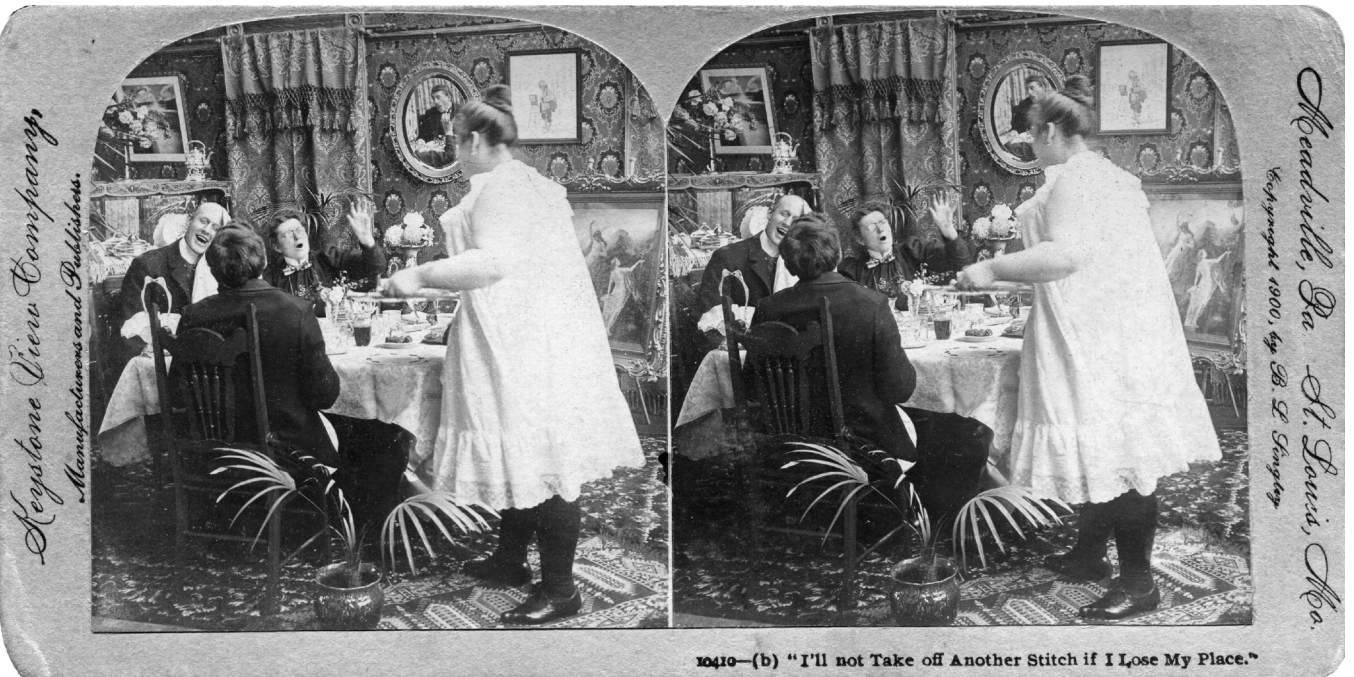
C.H. Graves/Universal Art, 1897.



E. Nesemann, 1890.



Publisher unknown, undated.



Keystone No. 10410-(b), "I'll not Take off Another Stitch if I Lose My Place." Is the more commonly found "punch line" view. Note the careful positioning so that the man not facing the camera is reflected in the mirror.

misunderstands the request, this time coming from the woman of the house who is eating alone and not part of a dinner party. Biddy still is wearing only a slip when she serves the tomatoes. But by the roaring '20s, Biddy is no longer willing to be made fun of and in the last two images of the set she grabs a broom and proceeds to beat her mistress for mocking her. The set can be seen at www.geh.org/fm/fictional/tomatoes.html.

David Tank is an award-winning member of the NSA and author of "The Magic of 3D Photography" and "Wisconsin Wildflowers in 3D." (Planert Creek Press, www.magicof3d.com). He lives in Menomonie, Wis. where he teaches writing and mass communication at the University of Wisconsin-Stout. 📷

Keystone No. 10411-(c), "Biddy and the Mouse." combines the stereotype about the Irish with one about women in general, with the woman who ordered the tomatoes joining Biddy on a chair while the man laughs. Note Biddy's face now reflected in the mirror.



'50s Flavored Finds (Continued from Inside Front Cover)

other slides from Mr. Randlov's accumulation were reproduced with a nice historical connection to the PFN.

The slides reproduced in this issue show ornately-costumed dancers in Bali. In the first view they are preparing for their performance, and the next three views show various dances in progress. The final two views show a gamelan orchestra. I was quite impressed with the ornate stands holding the instruments. The intricate carvings are well captured in 3-D. Not being a world traveler, I was not familiar with gamelan orchestras, so I found myself wishing I could hear what those interesting-looking instruments sounded like!

A quick trip to YouTube provided a sampling, such as www.youtube.com/watch?v=BmlAZxha8Pw&list=PLEDCD07E3827F7AC2

Thank you to Peter for sharing these views. 📺📺



NewViews

(Continued from page 5)

community. Panek recognized the opportunity that computer graphics represented to planetariums and helped drive a transformation that began with the very first Digistar I sale to the Science Museum of Virginia in the early 1980s.

Probable and promising game changers explored at the Summit included WorldWide Telescope (presented by Doug Roberts of Microsoft Research); Oculus Rift virtual reality headsets, and products that fuse gaming, motion and fulldome plus demonstrations of high frame rate, 8K projection at Fiske Planetarium in Boulder.

Fulldome systems continue to improve with advances in digital cinema and there are now systems capable of showing movies at 8K resolution, 60 frames per second and in stereoscopic 3-D. See

<http://imersa.org>. 📺📺

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

Report on the Avian Folio

by David Goings, Circuit Secretary,
dgoings@aol.com

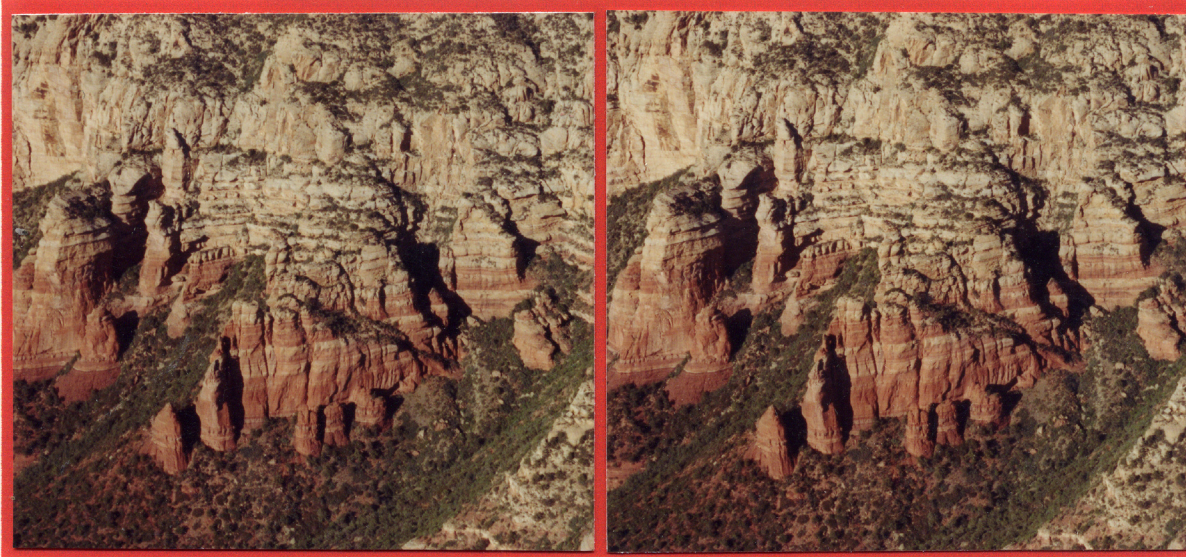
I've always had a special fondness for Avian Print, as it was my first folio. Much, if not most, of what I know about making cards I learned from the other members of the folio.

My interest in making cards began with a gift of antique cards and a viewer, which inspired me to make my own. I started making print pairs with images from a 1.3 megapixel digital camera, but didn't understand why my images didn't work as well as many of the cards in my small collection.

Looking for help on-line, I discovered NSA and learned that the 2001 convention was to be in Buffalo, an easy drive from my home. At the convention, I found the SSA table and met Shab Levy, then SSA membership secretary. He explained how the folios work and showed me examples of some print folio entries.

TOP (View with this edge up)

Stereoview by Ernie Rairdin



Red Rock Country, Arizona

On our way to NSA Y2K we took a ride in a Waco open cockpit biplane. I thought the open cockpit would provide excellent opportunity to take some aerial hypers without having to shoot through a plastic window. (The plastic bubbles on helicopters are a major problem.) The problem with the biplane was that there are a dozen or so struts between the wings. My only choice was to shoot over my shoulder in a slight backward direction with little control as to where the camera was pointed. The view was taken with a Nikon F100 and a zoom lens set on approximately 80mm. (Stereo by Ernie Rairdin)

.....
This is the companion shot to the Red Rock Country view. No, we didn't fly upside down to take this strange view of the country side. I did mount the prints upside down and reversed the view left and right. I don't normally try this kind of creative mounting, but I really liked the dramatic change it made. Where once there were towering peaks, there are now rugged valleys.

TOP (View with this edge up)

Stereoview by Ernie Rairdin



When Peaks are Valleys

I was excited to find a group of others interested in making cards and liked the idea that I could get feedback for my views.

Needless to say, I joined up on the spot. I showed Shab the images I had printed and he was very supportive. As he was also Avian Secretary at the time, he placed me in Avian. To get started, he suggested that I send him a card for each of the four boxes then circulating, but to space them out a bit.

I did this, and Shab replied to each card with helpful critique and small tutorials. Here is an example response to one of my views, sent after the convention, "Your printer colors are very nice and you did a nice job on the card overall. However, the card has a fairly severe win-

dow problem. I have explained the details in the attached illustration." The attachment was a single sheet that succinctly and clearly explained the stereo window and how to set it.

When the folio reached me, I received more help from the comments. In particular, on one

card, Ernie Rairdin scanned my view and re-cropped it, showing me via an overlay on my original image, what he had done to minimize the extreme deviation (read eye-strain!) of my image and how he had fixed it.

For me, joining a print folio turned out to be the best way to learn how to make cards. I continue to be both informed by the comments, and inspired and delighted by the cards themselves. Here is an example from the last folio of a pair

of cards from Ernie Rairdin that came around recently in Avian White.

Report on the Gamma Folio

by Lawrence Kaufman, Circuit Secretary,
kaufman3d@earthlink.net

Gamma Folio is a slide transparency folio with over a dozen members. Gamma currently has four circulating folio boxes. Each member receives a box, views the stereo slide images in the slide viewer of their choice, makes comments on the individual slide envelopes, and replaces their own image with a new slide. (I always use one of my Stereo Realist Red-Button viewers, with a widened opening to be able to view up to 8-perf mounted stereo slides.) Currently it takes about a year for each box to make it around the circuit of members. Gamma has lost a few members, since fewer individuals are shooting slide film, so we can easily take on some more members.

A couple members are outputting their digital images onto film slides

The Society and Beyond

The Stereoscopic Society of America
and the Wider, Deeper World of Today's Stereographers

by David Kuntz

Stereo by Ken Luker.



Stereo by Ken Luker.





Burning Man 2009 3D by Franklin Flocks. The art in the background is "Who Gave Birth?" by Laura Kimpton. The left and right images of the person in the foreground were actually taken in Center Camp just before the fashion show. Both pictures were taken with the Fuji W1 3D camera. Photoshop was used to put them together. The sun is coming from approximately the same direction in both the portrait and the background,

which adds to the illusion, but the portrait was difficult to separate from its original background because of its low contrast and the fine detail in some of the cloth.

to add to the folios and to share with friends and family. By starting with a digital image, they can adjust their images as needed using image adjustment software and then output the image to slide film, either by themselves or by sending the image to a digital-to-film service to put the images onto slide film. Gammatech.com and ColorSlide.com both offer this service.

Gamma member Ken Luker specialized in digital stereo conversion to slides through "LukerDooops.com," but since the demand has been small, his service is now by special request only. Ken has entered many digital-to-film stereo slides into Gamma and Alpha slide folios. He sent a couple such images along: The first is of a pie that frankly looks good enough to eat. He also shared a shot of his grandson battling a Pinata. You can guess who won.

Franklin J. Flocks often enters images taken at Burning Man. He has a flickr page (www.flickr.com/photos/3dstereo/) which includes many of his stereo images, most of which are shown for cross-eye viewing, but he also has some anaglyph and wall-eye views. The image shown here was actually a composite of two images both taken with the Fujifilm W1 camera. You can go directly to the image on the web at: www.flickr.com/photos/3dstereo/4741819598/in/photolist-

Report on the Ovine Folio

by Ernie Rairdin, Circuit Secretary,
ernie@rairdin.com

The Stereoscopic Society of America (SSA) began its affiliation with the National Stereoscopic Association (NSA) in 1977 when Brandt Rowles became the General Secretary. The Print Circuit had basically ceased functioning prior to that time.

Brandt is a current member of the Ovine Folio.

In the 10 years that Bill Walton served as secretary of the Print Folio, it showed steady growth in membership. Ray Bohman filled in after Bill's illness and participation grew to 40 members.

In 1990, it was decided to split the group into 2 separate folios: Caprine to be managed by Dale Hammer-schmidt and the Ovine (OP) managed by Judy Proffitt. Judy initiated a Print Circuit Year Book and started a series of OP "Mystery Folios" in 1991. She was secretary for 4 years, followed by David Lee. Ernie Rairdin joined the OP Folio in 1998 while David was secretary. Ernie became secretary around 2002. OP currently has 17 members and we distribute four separate boxes, each of these takes approximately one year to make a complete round.

Sharing stereographs and getting feedback from some of the finest

stereo card makers around is a great way to learn about the art and technology of creating them. With SPM, Pokescope, Photoshop and assorted computer aids, it has become much easier to correct misalignment, understand 'window' placement, print your card and enhance your views.

Our "normal" format is a 3.5" or 4" x 7" mounted view, but a variety of print types have been used. Until a few years ago, we voted for our favorite views in the folio, but this was dropped because of a decrease in those that voted and the time it took to publish results.

Our current folio members are Ernie Rairdin, Harry Richards, Peter Jacobsohn, Harold Jacobsohn, Roy Walls, Dale Walsh, Bill Albert, Brandt Rowles, Seymour Gold, Sorin Johnson, Terry Wilson, Michael White, David Lee, Jonne Goeller, David Thompson, Phyllis Maslin and Doug McGovern. 🐐

The King, the Kaiser and the Tsar

(Continued from page 9)

man asylum there in 1940, should their former enemy not wish to remain on a continent dominated by the Nazi tyranny. It would of course have been a huge propaganda coup for Churchill, a correspondingly humiliating disaster for Hitler. And obviously an offer the old man couldn't accept.

Four years previously, Churchill, who had himself been at the very least on the fringes of power for much of his adult life, had written a most perceptive analysis of the for-

mer Kaiser among a series of biographical essays published as *Great Contemporaries* in 1937. He had met Wilhelm when, as a member of a British delegation, he had attended the German Army maneuvers in 1906 and again in 1908. Wilhelm, or William, was essentially a product of his upbringing. Imagine, Churchill asked his readers, what it was like to grow up in an environment where "sixty palaces and castles await their owner [and] hundreds of glittering

(Continued on page 33)

Man, Mantis and Machine: The Computation of 3-D Vision

by Dr. Jenny Read

I am a computational neuroscientist and vision scientist who has been researching stereoscopic vision for the last 15 years. Stereoscopic vision is probably one of the simpler aspects of human vision to understand, and we now know quite a lot about how it works and where in the brain it is achieved. However, because human brains are so com-

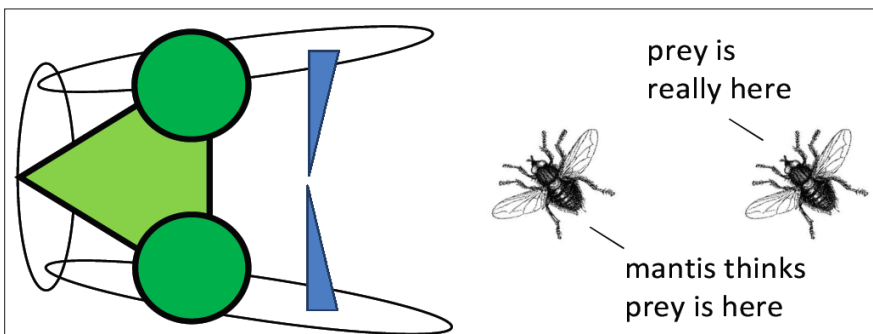
plex, a complete understanding is still a long way off.

That's why I was excited when I learnt from my colleague Candy Rowe that at least one type of insect also has stereo vision. This was established by Professor Samuel Rossel in a series of elegant papers in the 1980s and 1990s, reporting experiments on praying mantids.

Research into Mantis stereo vision at Newcastle University using tiny 3-D glasses recently made the news from The Daily Mail to Huffington Post, the BBC and Public Radio International's The World. This Mantis, posed on colorful fabric, seems ready for the next Stereo Theater show. (All photos, Institute of Neuroscience, Newcastle University, UK)



Diagram from the 1983 paper by Samuel Rossel showing the use of prisms to alter (and confirm) the stereo vision of a mantis.



The praying mantis is a miniature killing machine, seizing its prey with a lightning strike of its spiked forelegs. In the wild, the mantis' strike is deadly accurate, but in the lab, placing prisms in front of its eyes causes the mantis to strike when the prey is still out of range. By bending light rays, prisms alter the usual relationship between the two eyes' images (see diagram). The fact that mantids can be fooled in this way shows that they use 3-D vision to guide their strike.

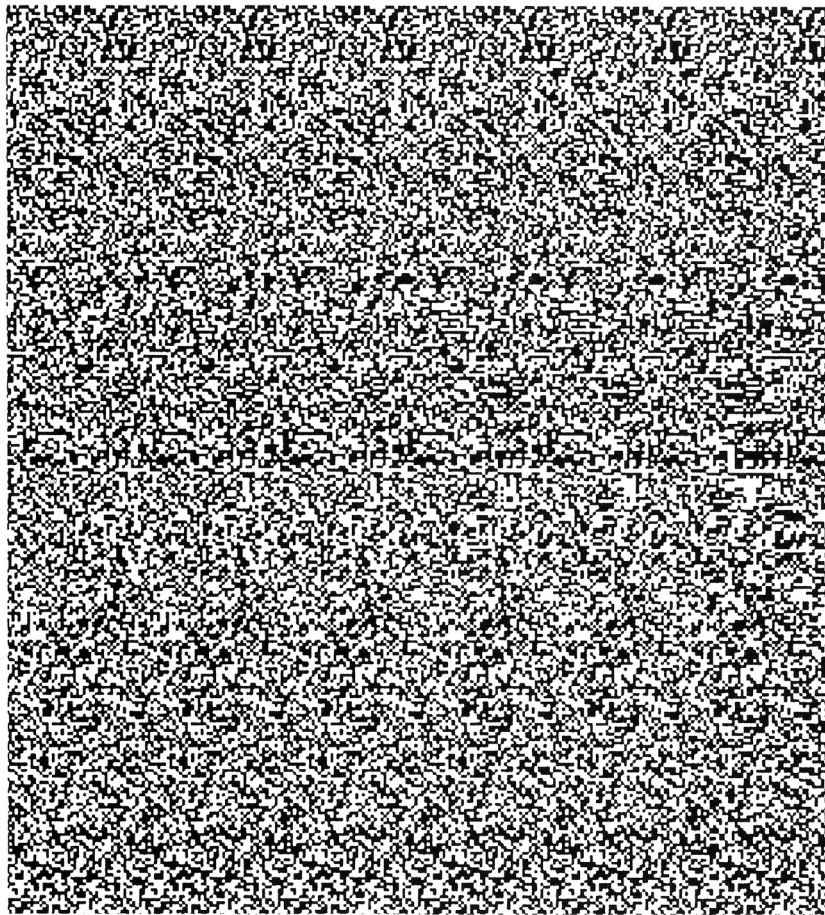
However, although Rossel's pioneering work established that mantids have stereoscopic vision, it left many questions unanswered about how insect stereo vision works and what exactly it is capable of. Last year, I was awarded a million-pound Research Leadership Award by the Leverhulme Trust in order to investigate this. The Leverhulme Trust, www.leverhulme.ac.uk, was established by the will of William Hesketh Lever, the founder of Lever Brothers. Since 1925 the Trust has provided grants and scholarships research and education. Today, it is one of the largest all-subject providers of research funding in the UK, distributing over £60m a year. My Research Leadership Award will combine behavioural studies, physiology and computational neuroscience. Insight gained by studying insect vision will lead to improved understanding of human vision, and/or new approaches to machine stereo.

With the Leverhulme Trust's support, I've been able to assemble a team of three diverse and highly talented post-doctoral scientists. Dr Vivek Nityananda is an expert in animal behaviour and sensory ecology, who has developed the world's tiniest 3D glasses to enable us to present stereo images to mantids, using a commercially-available 3-D computer monitor. In this way, we can manipulate the images seen by the mantids and learn how this affects what they see, using the mantids' natural behaviours. For example,

The Stereo World Connection



.....
 Samuel Rossel's 1983 research into mantids having stereo vision was reported in SW Vol. 11 No. 1 (March/April 1984). Titled "Do Insects See Stereo?" it was illustrated with this whimsical cartoon by then Stereo World artist Jean Poulot.



A stereogram by Dan Dyckman from his May/June 1990 Stereo World article "Single Image Random Dot Stereograms" provides clear proof of how stereovision can "break camouflage." The article, based on the 1983 invention of computer generated single image stereograms by Dr. Christopher Tyler, inspired Tom Bacceti to produce his massively successful Magic Eye books in the mid 1990s. The popular term for all such images would become "Magic Eye" with colorful patterns soon replacing the basic dots.


mantids track moving objects by turning their head, and strike out at objects that resemble prey within their catch range. Dr Ronny Rosner is a neurophysiologist with expertise in insect vision. He will be recording electrical activity from within mantis brains, uncovering the neuronal computations involved. Dr Ghaith Tarawneh, a computer scientist by training, is writing programs which will automate the experiments: displaying visual stimuli, filming the mantids' responses and classifying their behaviour.

The relative simplicity of the insect system means that the circuitry can be traced much more easily: insect brains consist of only around a million neurons, compared to the billions in the mammalian brain. So it should be much easier to figure out how stereopsis works in an insect than in a monkey or a human. This is significant because, so far, stereo vision has turned out to be remarkably similar across systems. For example, owls appear to see in 3-D much as we do, even though their binocular vision is believed to have evolved independently. Furthermore, computer scientists have independently come up with almost identical techniques for robot 3-D vision. All these different forms of stereo vision can spot camouflaged objects. Even if an object blends in perfectly with its background when seen with one eye, stereo vision reveals how its shape stands out from the background. Magic Eye stereograms are a good example. The objects seen in Magic Eye stereograms simply aren't present in either eye's image individually, but are defined by the disparity between the two images. This ability of stereo vision to "break camouflage" was one of the earliest technological applications of stereo vision, in aerial reconnaissance during the First World War, and may be a major reason why 3-D vision evolved.

However, many scientists argue that human-like stereo vision is too complex for an insect. They argue that mantis stereopsis operates only as a range-finder: capable of estimating distances to objects which are already visible, but not of revealing objects which are camouflaged. If this is correct, then understanding mantis vision could inspire new, simpler forms of machine 3-D vision.

These could help us implement effective 3-D vision in small autonomous robots, where weight and power restrictions rule out conventional solutions. Conversely, if insect 3-D turns out to be similar to that in robots, owls, monkeys and humans, then understanding 3-D in

the simple insect system may be a fast-track towards understanding it in the far more complex human brain. Whatever the answer, the praying mantis has a lot to teach us.

For much more about the research and the Newcastle University lab, see www.jennyreadresearch.com. 



The tiny polarized glasses for the mantids were cut down from an ordinary pair of human 3-D glasses, and gently glued on with beeswax while looking through a microscope. Researchers report, "They seem quite happy to wear the glasses, and they live normally in their cages and hunt their prey while wearing them."



Mantis with polarized glasses positioned in front of a passive 3-D television screen on which a target dot appears to move into the insect's striking range. At the end of the Newcastle University video from which this frame comes, the Mantis is seen trying to grab the image. See www.jennyreadresearch.com/research/m3/media.

The King, the Kaiser and the Tsar

(Continued from page 30)

uniforms fill your wardrobes," where everyone grovels at your feet, and you have been taught from birth that you are more than just special, that you have in fact been ordained by God himself to head the most powerful nation on the face of the earth. Could you, Churchill asks, have done better?

But it wasn't just his own role of which William had a somewhat skewed view. There was also Germany itself, a proud land where a growing industrial potential and military prowess was matched by equally expanding political and territorial ambitions. "If the first lesson which was wrought into the fibre of the young Emperor was his own importance," Churchill wrote, "the second was his duty to assert the importance of the German Empire."

Churchill dismissed William's blatant warmongering with a deliciously mixed metaphor that combined biblical and geological elements. "If you are the summit of a volcano, the least you can do is smoke, So he smoked, a pillar of cloud by day, and the gleam of fire by night..."

Admittedly, the effect had been counterproductive. Despite the close familial ties and extensive personal correspondence (the 'Dear Nicky'- 'Dear Willy' letters), he had managed to alienate the Russians, throw them into the arms of France, and raise the specter of a "two-front war."

As to England, William had had only the deepest admiration and respect, even awe, for his beloved "Grandmamma," Victoria, but he had long viewed her successor, Edward VII, with nothing but thinly-veiled contempt. Then too, during the great Anglo-Boer War at the turn of the century, Germany—and William—had shown a decided preference for the South African farmers.

Worst of all was the fleet. For an island nation, England relied on its Navy for its very survival, and Admiral Tirpitz's new and growing German battle fleet represented little

(Continued on Inside Back Cover)

For Sale

3D LENTICULAR PRINTS / FLIP CARDS, 3D prints from MPO/stereo files. \$4.50 (6"x 4") / \$11 (10" x 8") Flip cards from 2 pictures. \$4.50 (6" x 4")/ \$6.50 (10" x 8"). Please visit: www.geocarto.com/3dprint.

ARCHITECTURE and Design Classics in View-Master® 3D including houses by Frank Lloyd Wright, Bruce Goff, Charles Eames and others. For full listing, visit viewproductions.com.

CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: <http://CPRR.org>.

GOING OUT OF BUSINESS - Glamour to X-Rated 3D Realist slides and equipment for sale. We were the largest producer of this material since Ron Raffaelli. Over 100 models photographed by centerfold photographers from 1980's-2000. New site risquephotos.net now up to 70% off. Inventory includes: 3D and 35mm slides, uncut rolls, mounts, vintage B&W and current photos, so much more. Dealers Welcome sales@risquephotos.net.

JOIN THE INTERNET'S fastest growing, most active and progressive 3D forum, at www.3dphoto.net/forum. Learn, share and expand your 3D knowledge, keep abreast of new developments and join talented enthusiasts from around the world.

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VISIT www.stereoscopy.com/3d-books and have a look into the three View-Master Collector's Guides: a total of 1,616 pages of View-Master information, including 96 color pages showing old V-M ads and 1,250 V-M packet covers.

As one of the benefits of membership, ANSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

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Wanted

1905 LEWIS & CLARK Centennial Exposition Stereoviews. Email Ed Rosney at edrosney@earthlink.net or call (503) 239-9890.

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. cave3D@msn.com.

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, dick@AlaskaWanted.com.

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net.

BLACK HILLS DAKOTA. Want views to illustrate book on early days by photographers such as D.S. Mitchell, C.W. Stiff, Coules and McBride, Clark Angell, Pollock and Boyden, Justus Fey, F.J. Haynes, C.B. Manville, Ben Oppenheimer, C. Hamilton, C. Howard and others. Will "rent" or buy. Robert Kolbe, 1301 S Duluth Ave., Sioux Falls, SD 57105, (605) 360-0031.

Wanted

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papiolavoie@hotmail.com or call (418)440-7698.

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COMIC VIEWS with character "Si Slocum." Send email with description (or a low res scan) to 3dchlaw@comcast.net or by mail to Dwight Harvey, 323 S. Second St., McConnellsburg, PA 17233.

CORTE-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

FLORIDA, Anthony, Wood&Bickel, Field, small Florida towns. High prices paid or trade for rare stereoviews I have of other states. Hendriksen, 1590 South Tropical Trail, Merritt Island, FL 32952-5135 or flacollector@bellsouth.net.

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HECKLE & JECKLE 3-D comics, Foreign language 3-D comics, rare 3-D comics and original 3-D comic artwork. Email Lawrence Kaufman - kaufman3d@earthlink.net or call 951-642-0691.

HENSEL VIEWS wanted. He worked in Port Jervis NY and Hawley PA. Send details to D. Wood, PO Box 838, Milford PA 18337, cdwood@ptd.net.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

JOHN P. SOULE California views. Please visit my website: www.roberts3d.com.

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NEUSCHWANSTEIN View-Master reel (1509 D) in excellent to new condition. hornsth@frontier.com State price and condition.

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthiaelyce@earthlink.net.

SEEKING ANY TYPE IMAGES by Joseph Weekes/Weeks of NYC, Albany NY, Norwich CT, possibly Illinois or Kansas, 1850-1875. Stereoviews, CDVs, daguerreotypes, etc. Rocketito, PO Box 5540, Victoria TX 77903. Rocketito@suddenlink.net.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

STEREOVIEWS OF THE DANISH West Indies (DWI) of Virgin Islands (St. Thomas, St. Croix or St. John/JAN). Also views by "Holt & Gray." Contact: Michael Sheen, 6249 Frydenaoj - 49, St Thomas, U.S.V.I. 00802-1403, (340) 714-1884 or mosheen@islands.vi.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

Wanted

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WHITE-ON-BLACK lithographic paper views of geometric shapes, objects, sculpture, etc., especially those with blue backs #1-20 for purchase or publication. Email jpegs to Jan Schimmelman, schmmel@oakland.edu.

Wanted

WILL PAY FOR LENTICULARS of any type. If you have 3D pictures of any type I will pay cash for them. William Boldyreff, 6677 E Bogardus St, Pellston, MI 49769, (231) 539-3038, email wmbold@yahoo.com.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A way-side scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.english@web.de.

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STEREO SUPER POLYESTER 3 mil	per 100:	\$24	case of 1000:	\$230
4" X 6"	per 50:	\$6	case of 1000:	\$100
CABINET / CONTINENTAL (4 3/8" X 7")	per 100:	\$12	case of 1000:	\$110
#10 COVER / BROCHURE (4 3/8" x 9 5/8")	per 50:	\$12	case of 500:	\$110
5" x 7"	per 50:	\$10	case of 200:	\$35
BOUDOIR (5 1/2" X 8 1/2")	per 25:	\$9	case of 500:	\$110
8" x 10"	per 25:	\$10	case of 200:	\$65
8 1/2" X 11"	per 25:	\$11	case of 200:	\$80
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The King, the Kaiser and the Tsar (Continued from page 33)

more than a needless and rather insulting menace.

In the long run, Churchill concluded, the Kaiser had been "a picturesque figurehead in the centre of the world stage, called upon to play a part far beyond [his] capacity... He could stamp and snort, or nod and smile with much histrionic art; but underneath all this posing and its trappings, was a very ordinary, vain, but on the whole well-meaning man, hoping to pass himself off as a second Frederick the Great... It was not his fault; it was his fate."

Further Reading

The downfall of the great European monarchies is the subject of C. L. Sulzberger's magnificent *The Fall of Eagles*, which has been made into a superb mini-series (available on DVD) featuring a large ensemble cast, including *Star Trek*'s Patrick Stewart as Lenin, while the opening of the war itself is the subject of Barbara Tuchman's immortal Pulitzer Prize winning *The Guns of August*. In addition to Churchill's aforementioned

assessment, a reasonably compact, accessible biography of the principal figure is Alan Palmer's *The Kaiser: Warlord of the Second Reich*, while the last of the Tsars provides the subject of the final chapter in Virginia Cowles' dynastic study of *The Romanovs*.

Notes

1. Another cabinet member had had a more pragmatic reaction to the crisis. A few days before, the British fleet had finished its annual summer maneuvers in the North Sea; rather than having the ships return to their home bases as was customary, the First Lord of the Admiralty (the civilian head of the Navy) had ordered them to assume their war stations. Hence the Fleet was already patrolling at sea when the ultimatum expired. That man was Winston Churchill.
2. Prince Eddy of course is the one suspected, without any real foundation, of being the notorious Jack the Ripper. But then, the reputation says it all.
3. Queen Victoria's predecessor, William IV, had spent so much time in the Navy that he had risen to the rank of Admiral and he would forever be known as "Sailor Bill"; George himself had risen to command ships, and his younger son, the future George VI, would continue the tradition, being present aboard the battleship *Collingwood* at the pivotal battle of Jutland in 1916. (Curiously, early in the war, the young prince's boss, the civilian First Lord of the Admiralty, was none other than his own future Prime Minister, Winston Churchill. Talk about role reversal!)
4. The King, who, like many of the fashionable "horsey" set, possessed extensive stables, *owned* the horse; thus, he wasn't actually *riding* it but watching the premier race from the stands.
5. The American representative at Edward's funeral was former President Theodore Roosevelt, who had fortuitously been traveling in Europe at the time.
6. Rumors that one of the royal daughters, Anastasia, had somehow survived and been smuggled to safety persisted, although many years later those claims were proved false by DNA testing.
7. The old name had officially been the house of Saxe-Coburg-Gotha, acquired from Victoria's German husband. 🏰

11th Annual

LA 3-D Movie Festival

CALL FOR ENTRIES

The LA 3-D Club is now accepting entries to the 11th Annual LA 3-D Movie Festival. The Festival's mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world. The festival will take place in December, 2014, at the Downtown Independent Theater in Los Angeles. A jury of celebrity and film industry judges will award prizes to the top entries. In addition, awards will be given for the audience favorites.

Submission deadlines and entry fees are as follows:

\$25 Early Deadline: Sep 1st, 2014
\$30 Regular Deadline: Oct 1st, 2014
\$40 Late Deadline: Nov 1st, 2014



For Entry Forms and Complete Rules, visit www.LA3DFest.com

